


G. H. Waterhouse.





Digitized by the Internet Archive
in 2015

The pictures described in this Catalogue are for private sale.

For prices and further particulars, please apply to the owner

CHAS. SEDELMAYER

6, rue de La Rochefoucauld,
Paris.

Copies of the present Catalogue and of the nine Catalogues previously published (1894-1897, 1899-1902, 1905) : price 10 francs each.

Copies of the Illustrated Catalogue of 300 paintings by Old Masters which have at various times formed part of the Sedelmeyer Gallery (published in 1898) : price 30 francs.

The complete set (10 Catalogues 1894-1897, 1899-1902, 1905-1906, and Catalogue of 300 paintings above mentioned) : price 120 francs, may be had at Mr. Charles Sedelmeyer's, 6, rue de La Rochefoucauld, Paris.



ILLUSTRATED
Catalogue
of the
TENTH SERIES
of
100 PAINTINGS
by OLD MASTERS

of the Dutch, Flemish, Italian, French, and English Schools,
being a portion of the

Sedelmeyer Gallery

which contains about
1500 original Pictures by ancient and modern Artists



PARIS

6, RUE DE LA ROCHEFOUCAULD, 6

—

1906

CHAS. SEDELMAYER, Publisher and Art-dealer, Paris, has the richest stock of original pictures in Europe.

His gallery includes about 1000 works by *Old Masters*, of which this Catalogue describes only a portion, and about 500 pictures by living artists, and painters of the *Barbizon School*.

He publishes every year a selection of fine and important plates, of which only a small number of proofs are printed.

He has just issued the last volume of a most extensive book in 8 volumes on *Rembrandt*, containing reproductions of all the pictures of this master; the text by Doctor W. Bode, Director of the Berlin Gallery.

The prospectus of this book, and illustrated catalogues of other publications, to be had at CHAS. SEDELMAYER'S, 6, rue de La Rochefoucauld, Paris.

DUTCH, FLEMISH, AND GERMAN
SCHOOLS

BEYEREN (ABRAHAM VAN)

(1620 or 1621 - after 1674)

1. — Still-Life

On a table covered with a Turkey rug are a silver-ewer and a tall golden cup, and in front a silver-dish with two glasses half filled with wine, a peeled lemon, some shrimps, and a knife; on the right, some peaches and grapes, and a silver bowl also containing peaches and grapes; a pomegranate and a watch with a blue ribbon attached to it in the centre.

Signed with monogram.
Canvas, 44 3/4 in. by 38 in.



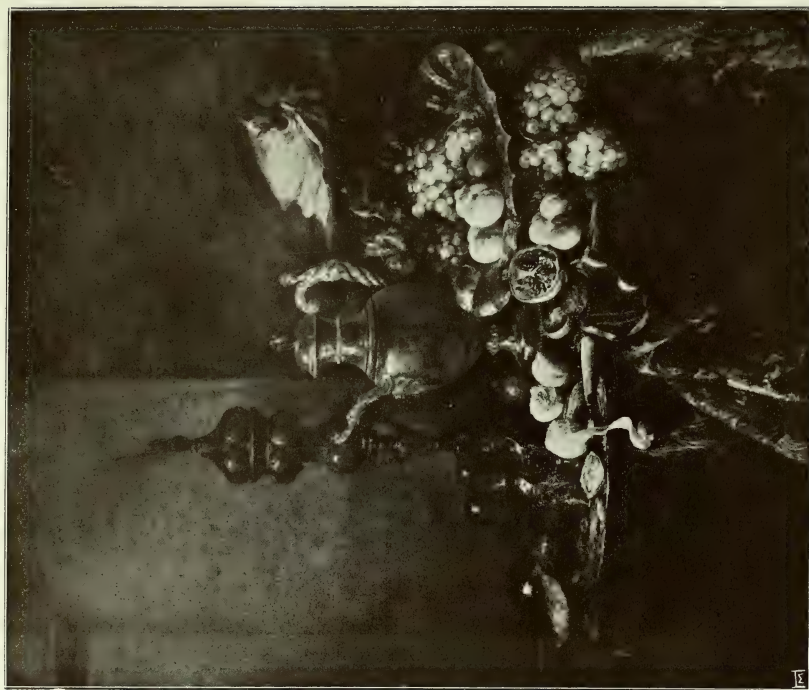
BEYEREN (ABRAHAM VAN)

(1620 or 1621 - after 1674)

2. — Still-Life

On a table covered with a purple cloth, fringed with gold, are a silver ewer, a golden goblet, a basket of grapes, peaches and other fruit, and in front a silver tray on which are a glass of wine, a cut peach and an open oyster, near a Delft dish containing an orange and two peaches. A watch with a lilac ribbon, and other objects, and eatables complete the composition. A parrot is perched on a brass-ring above.

Canvas, 46 3/4 in. by 40 in.



1. — BEYEREN (A. VAN)



2. — BEYEREN (A. VAN)

COQUES (GONZALES)

(1618-1684)

3. — « Le Cordonnier » (The Shoe-Maker)

On the left, two gentlemen, seated at a table, covered with a rich rug, are drinking wine; on their right, a female servant holding an embroidery for slippers is standing near a small table on which are different pieces of needle-work in a basket. To the left of the two gentlemen, a servant holding a tray. In the foreground on the right, the shoemaker, kneeling in front of a young lady and measuring her for shoes. A little dog is barking at the shoemaker. Pictures are hanging on the wall. An open door, through which is seen a landscape, on the right.

Canvas, 23 1/2 in. by 32 1/4 in.

From the M. Neven Collection, Cologne, 1879.

— Georg von Rath Collection, Buda-Pesth.



COQUES (GONZALES)

(1618-1684)

4. — A Huntsman with an Attendant and Dogs in a Landscape

He is standing on the right giving directions to his attendant, who holds his hat in his right hand and a gun in his left. Seven dogs of different breeds are grouped round their master.

Signed : G. C. F.

Panel, 19 in. by 25 in.

From the Collection of M. Leonart, Cologne.

— — M. C. Geuljans, Aix-la-Chapelle.



3. — COQUES (G.)



4. — COQUES (G.)

CRANACH (LUCAS), the Elder

(1472-1553)

5. — Christ on the Mount of Olives

He is kneeling in the centre of the picture, his hands stretched out in prayer towards the angel who shows Him the chalice and the cross. In the lower part of the picture are the three apostles sleeping soundly. In the background, a troop of soldiers guided by Judas are seen entering by a gate.

Signed with the dragon.

Panel, 20 3/4 in. by 12 in.

From the Collection of M. Faily-Goltstein, Castle Breill, near Geilenkirchen.



CRANACH (LUCAS), the Elder

(1472-1553)

6. — Saint Catherine

Seated, her hands crossed on her lap, dressed in a red robe with white bodice ornamented with black ribbons. Gold-embroidered waistband. A light veil descends from her right shoulder towards her left arm. Her reddish-brown curly hair is tied on the top of her head with a black ribbon. A triple gold cord round her neck. The wheel and the sword are partly seen in the lower right hand corner. Three-quarters length figure.

Panel, 18 in. by 15 3/4 in.

On the back of the panel is a label of the Royal Bavarian Museum, with the n° 1400 of the inventory of 1822.

Exhibited at the Universal Exhibition, Paris, 1900.

From the Somzée Collection, Brussels, 1904.



6. — CRANACH (L.), THE ELDER



5. — CRANACH (L.), THE ELDER

CUYP (JACOB GERRITSZ)

(1594-1651 or 1652)

7. — Portrait of Adriana Pannier

Turned to the left, looking at the spectator. She wears a black cap and a black dress with a large white ruff. Bust. Life-size.

Inscribed on the left : *Ætatis 56.*

J. G. Cuijp fecit. A° 1647.

Panel, 28 1/4 in. by 22 3/4 in.

Engraved by Desnoyers.

From the Collection of M. Didot, Paris, 1827.

— — Maurice Kann, Paris.



CUYP (ÆLBERG)

(1620-1691)

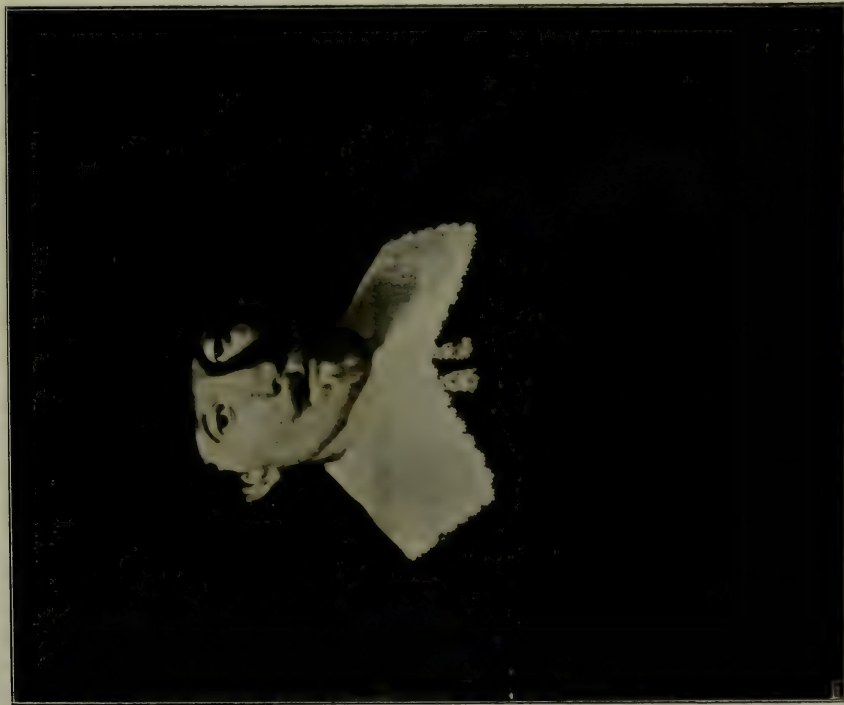
8. — Portrait of a Man

Turned slightly to the right, looking at the spectator. Moustaches and Imperial. Broad-brimmed black hat with high crown, black doublet, relieved by a white linen-collar, edged with lace. Half-length figure, life-size

Panel, 28 in. by 23 in.



7. — CUYP (J. G.)



8. — CUYP (A.)

DAVID (GERARD)

(1460-1523)

9. — St. Anne with the Virgin and Child.
and St. Nicholas and St. Anthony of Padua.
An Altar Piece (Triptych)

In the centre panel, St. Anne seated on a throne and holding on her right knee the Virgin, who is supporting the Child, who turns the leaves of a book held by St. Anne. The latter wears a purple robe, long red mantle and white head-dress; the Virgin is in a lilac dress with a blue mantle; on the base of the throne is a rich Eastern carpet. In the left panel stands St. Nicholas in an embroidered red chasuble, and a jewelled mitre; his right hand is raised in benediction, and in the left he holds the pastoral staff. In the right panel is St. Anthony of Padua in his friar's habit, the cross in his right hand, and in his left an open book on which the Infant Christ is seated; in the background of the panels are landscapes with a church and a castle.

Panel, centre, 94 in. by 38 in., sides, 94 in. by 28 in.

Exhibited at the New Gallery, London, 1899.

Exhibited at the Universal Exhibition, Paris, 1900.

Exhibited at Bruges, 1902.

Described in Bodenhhausen's "Gerard David" p. 168, n° 31.

From the Collection of Cardinal Despuig, Palma (Isle of Majorca).

— — M. Gaston de Somzée, Brussels.



DAVID (GERARD)
 MARY WITH THE VIRGIN AND CHILD

DOU (GERARD)

(1613-1675)

10. — Portrait of Rembrandt's Mother

Turned to the left, looking at the spectator. She wears a purple velvet hood bound with a finely folded kerchief and a dark velvet mantle edged with fur which she holds together in front with her right hand. Small, half-length figure.

Signed with monogram.

Panel, oval, 8 in. by 6 1/2 in.

From the Collection of the Comtesse de Montessuy, Paris.

DOU (GERARD)

(1613-1675)

11. — Portrait of Rembrandt's Father

Turned to the right, looking at the spectator. Cap adorned with a high feather; steel-gorget. His right hand holding the hilt of a sword. Small, half-length figure.

Signed with monogram.

Panel, oval, 8 in. by 6 1/2 in.

From the Collection of Comtesse de Montessuy, Paris.



11. — Dou (G.)



10. — Dou (G.)

DYCK (SIR ANTHONY VAN)

(1599-1641)

12. — Portrait of the Countess of Bedford

Standing, turned slightly to the left, looking at the spectator. Blue silk robe adorned with strings of pearls and a white scarf draped over her right shoulder and left arm. Pearl earrings and necklace. Her right hand is placed against her breast, her left holds up the end of the scarf. Dark curtain in background. Three-quarters length figure. Life-size.

Canvas, 52 in. by 39 $\frac{3}{4}$ in.

From the Collection of the Very Rev. the Dean of Durham.



DYCK (SIR ANTHONY VAN)

(1599-1641)

13. — Portrait of an Abbot

Turned slightly to the right, seated in an armchair lined with red velvet. With his right hand, on which is the pastoral ring, he holds his breviary. With the forefinger of his left which rests on the arm of his chair, he points to the right. A high biretta covers his white hair, and he wears a white robe with a black cape. A gold cross hangs on his breast. In the background on the right, a monumental archway, showing an abbey in the distance. Three-quarters length figure, life-size.

Canvas, 55 in. by 45 $\frac{1}{4}$ in.

From the Collection of the Princesse Mathilde, Paris.



12. — DYCK (SIR A. VAN)



13. — DYCK (SIR A. VAN)

DYCK (SIR ANTHONY VAN)

(1599-1641)

14. — The Virgin with the Infant Christ asleep

The Virgin, clothed in a scarlet robe and a blue mantle, seated on clouds, her eyes directed heavenward, supports, with her left hand, the naked Infant-Christ sleeping in her lap. The right foot of the Infant is placed on a terrestrial globe, surmounted by a cross.

Canvas, 41 1/4 in. by 31 in.

This picture belonged to the Marchese Gerolamo Balbi of Genoa, who bequeathed it to his relative the Marchesa Zuagli, who left it to her daughter the Marquesa Ristori, who in her turn bequeathed it to her son the Count Giulia.

Described in the *Guida Ratti*, Genoa, 1780.



14. — DYCK (SIR A. VAN)

FYT (JAN)

(1611-1661)

15. — Still-Life

On a table covered with a purplish brown cloth and a white napkin, are, in the centre, a dead hare, a partridge and other small birds at which a dog, emerging from beneath the table-cloth, is snuffling. Farther back, a lobster in a Delft dish and a large basket of various fruits above which a parrot is perched on a vine-twig. On the right, a large shell, three music-books, a lute and another instrument. On the extreme right, a violoncello against a pillar, half hidden by a light-brown curtain.

Canvas, 56 $\frac{3}{4}$ in. by 77 in.



HOBBEMA (MEINDERT)

(1638-1709)

16. — Landscape. A Study

On the right, harvesters are binding sheaves in a cornfield beyond which is seen the red roof of a cottage surrounded by trees. On a road to the left is a man followed by his dog.

Panel, 16 $\frac{1}{2}$ in. by 26 in.



15. — FYT (J.)



16. — ХОВВЕМА (М.)

HALS (FRANS)

(1580 or 1581-1666)

17. — Portrait of a young Lady

Turned to the left, looking at the spectator. Gray dress trimmed with gold, lace collar and cuffs to match. She holds a fan with both hands in front of her. Three-quarters length figure. life-size.

Canvas, 32 in. by 25 1/4 in.



JANSSENS (CORNELIUS) VAN CEULEN

(1594-1664)

18. — Portrait of a Lady

Turned slightly to the right, looking at the spectator. Dark curly hair. Pearl earrings and pearl necklace. Black dress with white sleeves, and lilac bows on the bodice. Half-length figure. life-size.

and companion

Signed : *C. J. fecit* 1634.✓

Canvas, 29 in. by 24 in.

Portrait of a young Lady, 1634, oil on canvas, 29 x 24 in.



17. — HALS (J.)



18. — JANSSENS (C.) VAN CEULEN

MASSYS (QUINTEN)

(About 1466-1530)

19. — Head of Christ

Facing the spectator, in a crimson robe, edged with jewels.
Life-size.

Panel, arched top, 16 1/2 in. by 11 3/4 in.

Exhibited at the New Gallery, London, 1899. (20) *as before*

— at the Universal Exhibition, Paris, 1900.

— at Bruges, 1902.

From the Collection of M. Gaston de Somzée, Brussels.



MASTER OF THE FEMALE HALF-LENGTHS

(XVIth Century)

20. — The Repose during the Flight into Egypt

The Virgin, seated in a landscape with the Infant Christ in her lap; the Child takes a pear from a basket held by St. Joseph kneeling on the left. In the middle distance on the right, the ass is grazing. The background is formed by lofty hills two of which are crowned with magnificent castles.

Panel, 32 3/4 in. by 23 1/4 in.

From the Collection of Herr Georg von Rath, Budapest.



19. — Massys (Q.)



20. -- MASTER OF THE FEMALE HALF-LENGTHS

METSU (GABRIEL)

(1630-1667)

21. — The Straw-Hatcher

In an old barn, a peasant is busy hatching straw while an old woman, seated opposite him, in the centre of the picture, holding a spindle, is looking on, as is also a boy, on the right, who holds an earthen pitcher resting on a barrel which is surrounded by household implements and vegetables.

Signed : *G. Metsu* 1649.

Canvas, 25 1/4 in. by 30 in.

From the Collection of the Comte d'Hautpoul, Paris, 1905.



METSU (GABRIEL)

(1630-1667)

22. — Young Woman. reading

A young woman, seated to the right, wearing a white head-dress, a brown jacket, red skirt and a white apron is reading in a book which she holds with both hands on her lap. A map hangs on the wall in the background.

Signed above the map : *G. Metsu*.

Panel, 8 3/4 in. by 7 3/4 in.



21. — METSU (G.)



22. — METSU (G.)

MIEREVELT (MICHIEL JANSZ)

(1567-1644)

23. — Portrait of an old Lady

Turned to the left, looking at the spectator. Black lace cap and black striped velvet dress. White lace collar, tied with black cords. A black bow in front of her bodice and a black chain across her breast. Half-length figure, life-size.

Inscribed on the right : *Ætatis, 54. A° 1632*

M. Mierevelt.

Panel, 27 in. by 22 in.



MIEREVELT (MICHIEL JANSZ)

(1567-1641)

24. — Portrait of an elderly Lady

Seated in an armchair, turned to the left, looking at the spectator. She wears a white cap, a small ruff and a black robe edged with fur; her arms are resting on the elbows of the chair. Three-quarters length figure, life-size.

Arms and inscription in the upper left hand corner.

Panel, 46 3/4 in. by 34 3/4 in.



24. — MIERVELT (M. J.)



23. — MIERVELT (M. J.)

25. — The Adoration of the Magi A Triptych

In the centre panel, the Adoration of the Magi; on the right wing, St. Hubert holding his bow and arrows, and, on the left wing, St. James of Compostella leaping on his staff.

Panel, centre, 10 $\frac{3}{4}$ in. by 7 $\frac{1}{2}$ in.

Each wing, 10 $\frac{3}{4}$ in. by 3 in.

Exhibited at the Royal Academy, London, 1872. (233)

Exhibited at the New Gallery, London, 1899. (92)

From the Westmacott Collection, London.



ORLEY (BARENT VAN)

(About 1491-1542)

26. — The Adoration of the Shepherds A Triptych

On the centre panel, the Virgin kneeling in adoration before the Infant Christ who lies naked on the ground in the wide folds of the Virgin's blue robe. The Holy Spirit in a celestial glory hovers above the Child who is adored by four cherubs. An old shepherd leaning on a long crook is approaching from the right, bending before the Saviour; he is followed by two other shepherds. In the superior region appears the Eternal Father accompanied by angels singing from music inscribed on banderoles.

On the left panel, the Annunciation.

On the right panel, the Circumcision.

Panel, Centre 31 $\frac{1}{2}$ in. by 26 $\frac{1}{2}$ in.

Each wing 31 $\frac{1}{2}$ in. by 10 $\frac{3}{4}$ in.

From the Collection of M. E. Otlet, Brussels.



25. — MOSTAERT (J.)



26. — ORLEY (B. VAN)

OSTADE (ADRIAEN VAN)

(1610-1685)

27. — Interior of a Peasant's Cottage

Described in Smith's Catalogue (Part I, p. 129, n° 76) as follows :

“ The interior of a public-house, with a company of six figures: one is playing on a violin in front; two are singing; and a fourth stands before the chimney, with the tongs in one hand and a pipe in the other. ”

Signed : *A. v. Ostade.*

Panel, 13 1/2 in. by 11 1/2 in.

Described in Smith's “ Catalogue Raisonné ”, part I, p. 129, n° 76.

From the Collection of the Duc de La Vallière, Paris, 1781.

— — M. de Calonne, Paris, 1788.



OSTADE (ADRIAEN VAN)

(1610-1685)

28. — « Les Harangueurs »

Several peasants are at a window; one of them, bareheaded, is leaning forward on the sill, reading a proclamation by the light of a candle.

Canvas, 10 1/4 in. by 8 1/4 in.

Etched by the artist.

From the Collection of the Baron Baronowski, Vienna.

— — Duc d'Arenberg.

— — Comte Duchâtel, Paris.



28. — OSTADE (A. VAN)



27. — OSTADE (A. VAN)

REMBRANDT VAN RYN

(1606-1669)

29. — Portrait of the Artist's Sister

Turned to the left, looking at the spectator. She wears a purple-red, fur-lined mantle, over a pale-blue bodice, cut low, and shewing the edge of the chemisette and a pearl necklace. A triple gold chain hangs across her breast. Her fair, reddish hair, waves in little curls over her forehead and is adorned in front with rubies, and behind with a pearl-embroidered veil, which hangs down her back. Bust, life-size.

Signed below on the left : *Rembrandt f.* 1633.

Canvas, 24 in. by 21 in.

Described in Dr. Bode's "The Complete Work of Rembrandt", vol. I., n° 66. From Mr. Massey Mainwaring's Collection, London, 1892.

— M. A. Polowtsoff's Collection, St. Petersburg.



REMBRANDT VAN RYN

(1606-1669)

30. — Portrait of the Artist

Turned slightly to the left, head nearly in profile, looking to the left. Slight moustaches and beard. A red velvet cap adorned with a black feather and a string of pearls on his bushy frizzled hair. Purple, gold-embroidered mantle and greenish striped scarf round his neck which allows the white shirt-collar to be seen. Greyish brown background. Bust, life-size.

Panel, 25 in. by 17 1/2 in.

Etched by W. de Leeuw, with Rembrandt's monogram and the date 1633.

Described in Smith's "Catalogue raisonné", part VII, p. 154, n° 473.

Described in Dr. Bode's "The Complete Work of Rembrandt", vol. VIII, n° 557.

From the Collection of the Duc de Talleyrand, Valançay et Sagan.



REMBRANDT VAN RYN
PORTRAIT OF THE ARTIST'S SISTER



REMBRANDT VAN RYN
PORTRAIT OF THE ARTIST

RUBENS (PETER PAUL)

(1577-1640)

31. — The Child Christ

Seated on a red cushion surrounded by a celestial glory. His right hand raised in benediction. Cloudy background. Full-length figure. Life-size.

Panel, 25 1/2 in. by 19 1/4 in.

Engraved by J. N. Muxel.

Described by Dr. Waagen "Die Gemäldesammlung in der Kaiserlichen Ermitage zu St. Petersburg".

Described by Max Rooses "L'Œuvre de P. P. Rubens", vol. I. p. 249. n° 184^b.

From the Collection of the Duke of Leuchtenberg, St. Petersburg.

RUISDAEL (JACOB VAN)

(1623 or 1629)-1682

32. — A Waterfall

The stream falls foaming from a high rocky bank on the left and is interrupted again in its course in the foreground by fragments of rock. In the distance on the right, the river is spanned by a rustic bridge on which are a man preceded by a dog and two other men, one of whom is angling. A fourth man is seen above the waterfall on the left.

Signed : *J. v. Ruysdael.*

Canvas, 24 1/2 in. by 20 1/4 in.

From the Lechmere Collection.

*For the Lechmere Collection
Hague, Bureau of the
Museum, 1891*



31. — RUBENS (P. P.)



32. — RUISDAEL (J. VAN)

RUISDAEL (JACOB VAN)

(1628 or 1629-1682)

33. — Landscape with Cornfields

Cornfields extend to the right, bordered in the foreground to the left by a sandy road on which are a huntsman and three dogs, and a peasant seen from behind. The open sea with some vessels is seen in the distance on the left. Cloudy sky.

Signed below on the right : *J. v. Ruysdael.*

Canvas, 17 1/2 in. by 21 3/4 in.



RUISDAEL (JACOB VAN)

(1628 or 1629-1682)

34. — Woody Landscape

On the right, a large oak-tree. In the centre, a herdsman driving a flock of sheep along a road leading to a river towards which a horseman, further to the right, is also galloping. Beyond the river is a wooded hill dominated in the background by another hill crowned by a castle. In the foreground to the left, the stump and part of the trunk of a birch-tree.

Signed below on the right : *J. v. Ruysdael.*

Canvas, 18 in. by 23 in.



33. — RUISDAEL (J. VAN)



34. — RUISDAEL (J. VAN)

RUYSDAEL (SALOMON VAN)

(? -1670)

35. — River-Scene. with Cows and Boats

On the left, a group of high trees on the bank of a river which stretches away into the distance towards the right. Three cows are wading in the river in the centre of the foreground and near by are two boats, with a man in each of them, moored on the bank. Beyond is a windmill, and a church is seen in the distance.

Signed with monogram, and dated 1643.

Panel, 27 1/4 in. by 35 in.



RUYSDAEL (SALOMON VAN)

(? -1670)

36. — A River-Scene. with Boats

On a broad and smooth river, occupying the whole foreground, a number of fishing boats are moored near the bank on the left, on which are seen the houses of a village and some figures near a wooden fence. A small rowing-boat with a man and a woman in it on the extreme right. Cloudy sky.

Signed, and dated 1660.

Panel, 18 in. by 24 3/4 in.



35. — RUYSDAEL (S. VAN)



36. — RUYSDAEL (S. VAN)

STEEN (JAN)

(1626-1679)

37. — The Peasant and Satyr

The interior of a cottage, with a covered table in the centre, on which are butter and cheese. The peasant, wearing a fur cap, sits on the further side of the table, blowing his porridge, at the sight of which the satyr, having heard his reason for so doing, has risen, and is quitting the room in disgust, that from the same lips should proceed both hot and cold. A youth stands behind the peasant, and the mistress, who sits on a low stool in front, serves soup to three children; one of them, a boy, stands near her; a second is a girl, who is feeding a chubby child, seated in a chair on the left.

Signed : *Jan Steen.*

Canvas, 39 3/4 in. by 45 in.

Described in Smith's "Catalogue Raisonné", part IV, p. 22, n° 72.

— Westrheene "Jan Steen", p. 159, n° 360.

From the Collection of M. Burggraaf, 1811.

— — John Smith, author of the "Catalogue Raisonné".



STEEN (JAN)

(1626-1679)

38. — The Marriage in Cana

Jan Steen shows us the festival at the moment when Christ appears in the background and changes the water of the fountain into wine. The action takes place in a sumptuous room with a peristyle in the background surmounted by a gallery where an orchestra is established. On the right, the newly married couple and their family are seated round a table under a daïs formed by a Turkey carpet adorned with garlands of flowers. In front of the married couple, a butler, holding a jug in his right hand, presents a glass of wine to the young wife. A servant girl, carrying a pitcher and an empty glass, explains to an old woman that there is no more wine, while, behind her, a little boy is rolling on an empty cask. In the centre, a richly dressed woman and a jolly fellow are conversing with an old man, who is seated in a chair and seen from behind. A number of other episodes amusingly treated, complete the composition.

Signed in the lower right hand corner : *J. Steen* 1676.

Canvas, 31 1/2 in. by 43 1/4 in.

From the Collection of Edward O..., Paris, 1877.

— San Donato Collection, 1880.



37. — STEEN (J.)



38. — STEEN (J.)

TENIERS (DAVID), the Younger

(1610-1690)

39. — The Card-Players

Described in Smith's Catalogue (Supplement p. 437, n° 99) as follows :

“ Gamblers. A company of five artisans grouped round a table in an *estaminet* : one of them, a young man, appears to have the advantage of the game, and is showing his cards to his adversary, an old man, seated on the opposite side behind whose chair stands one of the party. On the left of the foreground are some billets of wood, a leg of mutton on a tub, and a dog lying asleep. A number of toppers are seen in the back of the room. ”

Signed, and dated 1666.

Canvas, 23 1/4 in. by 30 in.

Described in Smith's “ Catalogue raisonné ”, Supplement, p. 437, n° 99. ✓
From the Collection of M. van den Schrieck, Louvain, 1866.



TENIERS (DAVID), the Younger.

(1610-1690)

40. — « Le Vieillard »

Described in Smith's Catalogue (part III, p. 349, n° 337), as follows :

“ The interior of an *Estaminet*. A company of five artisans are assembled round a table in front, the nearest of whom to the spectator is seated with a pipe in his hand, and paying great attention to an old man, who stands at the end of the table, with one hand leaning on it, apparently proposing the game of “ odd or even ” ; another elderly man, wearing a black cap, stands at the opposite end of the table ; a woman is entering at a door on the left, with a plate in one hand and a jug in the other ; and on the opposite side, in the back of the room, are three men round the fire. A cloak, a hat, and a jug are on a form in front. ”

Signed : *D. Teniers fec.*, and dated 1649.

Canvas, 16 in. by 22 in.

Engraved by Guttenberg under the title : “ Le Vieillard ”.

Described in Smith's “ Catalogue raisonné ”, part III, p. 349, n° 337. ✓

From the Collection of the Duke of Orleans, 1793.

— — Chevalier Erard, 1832.

— — M. Koucheleff-Besborodko, 1869.

— — Mme Delacour, Paris, 1905.



39. — TENIERS (D.), THE YOUNGER



40. — TENIERS (D.), THE YOUNGER

VELDE (WILLEM VAN DE)

(1633-1707)

41. — A View on the Dutch Coast. during a Calm

Two fishing-smacks, with their sails reefed, lying alongside of each other, are moored near a sandbank in the foreground to the right. A small boat, with a man in it, is hailing the one farthest from the spectator. On the left is a ship of war, showing her broadside, with her crew furling the sails. A small sailing-boat is near her. Other vessels of various kinds are seen in the distance.

Canvas, 19 $\frac{3}{4}$ in. by 25 $\frac{1}{2}$ in



VELDE (WILLEM VAN DE)

(1633-1707)

42. — A Sea View, during a Calm

Among a number of vessels of different descriptions, is a ship of war on the right, with her broadside to the spectator; her crew are furling the sails and firing a salute on the starboard side. An eight-oared boat containing some persons of distinction, and carrying a trumpeter in the stern, is approaching her. On the opposite side are a coaster and, a little behind, a frigate.

Signed below on the right : *W. V. Velde.*

Canvas, 33 in. by 41 $\frac{3}{4}$ in.



41. — VELDE (W. VAN DE)



42. — VELDE (W. VAN DE)

WEYDEN (ROGIER VAN DER)

1399 or 1400 - 1464

43. — The Descent from the Cross A Triptych

On the centre panel, the body of the dead Christ is supported by Nicodemus; the Virgin, overcome with grief, puts her arms round the body of her divine Son, kissing his blue lips. St. Mary Magdalen is kneeling in prayer at the feet of Christ. On the ground are a skull, a shin bone and a vase. Two women are approaching from the right, coming from Jerusalem, which is seen in the distance in a mountainous landscape traversed by a river. In the background on the right, on the slope of a rocky mountain, the entombment of Christ is represented.

On the left wing, Christ at the Column.

On the right wing, Christ bearing the Cross.

Panel, Centre 42 3/4 in. by 28 1/2 in.

Each wing 43 1/2 in. by 13 in.

From the Collection of M. E. Otlet, Brussels.



44. — « Le Trompette »

Described in Smith's Catalogue (Supplement, p. 173, n° 99) as follows :

“ Halt of Military at a Sutler's Booth. The principal group consist of three soldiers and a woman, in front of a booth on the left; one of the former has dismounted from a restive white charger, which has a helmet attached to the saddle, and is arranging the bridle of his steed; a second is mounting his horse, and near him is the lady on a grey one; the remaining soldier is on a dark bay horse, with a trumpet in his hand, towards whom a poor cripple is advancing; at a little distance off, on the opposite side, is a horse soldier, accompanied by a man and a woman on foot, and beyond these are a number of troops. ”

Signed below on the right.

Panel, 14 1/4 in. by 16 in.

Engraved by Paul Le Rat, in the “ Gazette des Beaux-Arts ”.

Described in Smith's “ Catalogue Raisonné ”, Supplement, p. 173, n° 99.

From the Collection of the Duchesse de Berry, Paris, 1837.

- | | | |
|---|---|----------------------------------------|
| — | — | M. Papin, Paris, 1873. |
| — | — | the Prince Demidoff. San Donato, 1880. |
| — | — | Mr. E. T. Shepard, New York. |



ITALIAN AND SPANISH SCHOOLS

BARTOLOMEO VENEZIANO

XVIth Century)

45. — Portrait of a Geometrician

Standing, nearly full-face, with his head turned slightly to the left; black and red robe, embroidered with gold, long hair falling over his shoulders. He holds a pair of compasses on a ledge in front of him with his right hand. Half-length figure, life-size. Brown background.

Panel, 32 in. by 25 1/2 in.

Exhibited at the Royal Academy, London, 1902. (145)

From the Collection of Sir J. C. Robinson, London.



BONSIGNORI FRANCESCO

(1455-1519)

46. — Bust of Christ

Aged about twelve, turned to the left, looking at the spectator. He wears a red tunic. His left hand is resting on a stone-ledge in front. Life-size.

Signed with monogram : *F. B.*

Panel, 18 1/4 in. by 13 in.



46. — BONIFAZIO VERONESE



45. — BARTOLOMEO VENEZIANO

CALCAR (JOHANN STEPHAN VON), called Giovanni da Calcar

(1499-1546)

47. — Portrait of Julius Cesar Mariscotti.
Knight of the Order of St. James
with the Sword

Standing, turned to the left, looking at the spectator. Grey moustache and beard. Black cap, small white frill, grey vest with striped sleeves, black velvet doublet on which is embroidered in red the cross of the order of St. James with the Sword, the insignia of which order attached to a black ribbon are suspended on his breast. His left hand is placed on the hilt of his sword, his right in the pocket of his vest. A red curtain in the background. Three-quarters length figure, life-size.

Inscribed : *Julius Caesa.. Mariscott... Eques. Sancti Jaco...*

Canvas, 41 in. by 32 1/4 in.



CIMA (GIOVANNI BATTISTA

(XVIth Century)

48. — Virgin and Child

The Virgin, seated, turned to the left, dressed in a red tunic and blue mantle lined with gold, drawn over her head, supports the child with her left hand, laying her right on his head. A hilly landscape with a town in the background on the left, a green curtain on the right.

Signed : *Joannes B.*

Panel, 22 3/4 in. by 17 3/4 in.

From the Manfrin Gallery, Venice.



47. — CIGARR (J. S. AON)



48. — CIMA (G. B.)

GOYA Y LUCIENTES (FRANCISCO)

(1746-1828)

49. — Portrait of General Foraster

Turned three-quarters to the left, looking at the spectator. In dark-green coat with red collar and facings, and nankeen breeches. He grasps his sword with his left hand, and with his right, resting on his cane, he holds his black cocked hat. Three-quarters length figure, life-size.

In the lower right hand corner, the following inscription :

Alberto Foraster. por Goya. 1804.

Canvas, 54 in. by 42 1/2 in.

From the Collection of M. Edwards, Paris.



GOYA Y LUCIENTES (FRANCISCO)

1746-1828

50. — Portrait of Princess Isabella.
afterwards Queen of Naples

Nearly full-face, looking at the spectator, seated in a chair lined with red silk. Curly black hair tied with a blue ribbon. White muslin dress with the ribbon of an order across the bodice. Blue sash. Her hands, holding a fan, lie in her lap. Three-quarters length figure, life-size.

Canvas, 53 in. by 25 1/4 in.

From the Collection of M. Iwan Stchoukine, Paris.



50. — Goya (F.)



49. — Goya (F.)

LUINI (BERNARDINO)

(Between 1475 and 1480 - after 1533)

51. — The Marriage of St. Catherine

The Virgin stands facing the spectator, and holds the Infant Saviour, who is standing upon a parapet in the act of placing the ring upon St. Catherine's finger. The saint is standing on the left in profile, her left hand resting on the wheel. An open book lies before her. Green curtains on either side, and a dark background.

Panel, 23 in. by 20 in.

Exhibited at Manchester, 1857.

— Leeds, 1868.

— the Burlington Fine Arts Club, London, 1898.

Mentioned in Waagen's "Art Treasures", Suppl. p. 181.

Described in G. C. Williamson's "Bernardino Luini", p. 62, 68 *et seq.* and 106.

From the Collection of Colonel Cornwall Legh, High Legh Hall, Knutsford.

By 1810 Henry Boston Jacobs, Baltimore.



LUINI (BERNARDINO)
THE MARRIAGE OF ST. CATHERINE

MORONE (FRANCESCO)

(1473-1529)

52. — Portrait of a Gentleman

Standing, three-quarters to the right, his right hand resting on a table, his left placed against his hip above the handle of his sword. Black doublet with slashes of the same colour. He has short hair and a pointed beard. Three-quarters length figure, life-size.

Canvas. 43 in. by 35 1/2 in.

From the Collection of M. Fontaine-Flament, Paris.

PIOMBO (SEBASTIANO LUCIANI, called Sebastiano del)

(About 1485-1547)

53. — Portrait of Francesco degli Albizzi

This picture is described in the catalogue of the sale of the collection of pictures of the Prince Anatole Demidoff, of San Donato, Paris, 1870, as follows :

« Ce personnage, ami intime de Machiavel, joua un rôle important au temps de la République florentine et se distingua par sa bravoure au siège de Florence en 1529; il fut également renommé par son éloquence. »

« Vasari fait mention de ce beau portrait en ces termes (tome II, page 19) :

« Sébastien peignit aussi Antonio Francesco degli Albizzi, Florentin qui se trouvait à Rome pour ses affaires, et avec un tel succès qu'il ne parait pas peint, mais vivant; ce qui fit qu'Albizzi emporta le tableau à Florence avec la plus grande joie. La tête et les mains de ce portrait sont merveilleusement peintes; mais les étoffes sont aussi rendues de la manière la plus habile; Florence entière admire l'image de Francesco. »

« Ce célèbre portrait, qui faisait partie de la collection de M. Paul de Dournoff à Saint-Petersbourg, a été acquis en 1840 pour San Donato. »

Panel, 49 1/4 in. by 29 1/2 in.

Etched by Courty in the above mentioned Catalogue



53. — PIOMBO (S. DEL)



52. — MORONE (F.)

PREVITALI (ANDREA)

(1470?-1528?)

54. — The Madonna with the Infant Christ and St. John

The Madonna places her hand on the head of St. John, who is adoring the Infant Christ, seated in her lap. Behind on the left is a landscape with buildings on the top of a hill.

Panel, 29 1/4 in. by 27 1/2 in.

From the Collection of M. Roederer, Paris.



RAIBOLINI (FRANCESCO), called Francia.

(1450-1517)

55. — Virgin and Child

The Virgin supports the Infant Christ who is seated on a ledge in front, his right hand raised in benediction. Landscape background.

Panel, 23 1/2 in. by 18 1/4 in.

From the Collection of M. Alfred Boucher, the sculptor, Paris.



55 — RAIBOLINI (F.)



54 — PREVITALI (A.)

RAPHAEL SANZIO

(1483-1520)

56. — Portrait of Giuliano de' Medici. duc de Nemours

Turned slightly to the left, looking towards the spectator. Dark short beard; his hair, enclosed in a net of gold cord, is covered by a large black cap, adorned with a gold clasp, and with a paper label attached to it. His neck is bare; over a scarlet vest, which leaves the edge of the shirt visible, and a black underdress, he wears a cloak of greyish green brocade bordered with brown fur. On the left sleeve, a narrow strap with a gold ornament. In his right hand, which rests upon his left, he holds a folded sheet of paper. The figure is relieved against a green curtain, raised on the right, and disclosing a view of Rome with the castle and bridge of Sant'Angelo. Half-length figure, life-size.

Canvas, 32 3/4 in. by 26 in.

This picture has been offered for sale in 1866 by Signor Brini at Florence to the Grand Duchess Marie of Russia, who, before acquiring it, asked the opinion of Mr. C. E. de Liphart, a well-known art critic. The latter, after carefully examining the work, was much struck by its beauty and had at once the impression that it was the long sought for original of the portrait of Giuliano de' Medici by Raphael described by Vasari, and previously mentioned in a letter (quoted by Passavant) dated Rome, April 19, 1516. The Grand Duchess acquired the picture for her gallery at Quarto and had it cleaned by Signor Trica, who, when the painting had appeared in its perfect state of preservation, declared it to be undoubtedly an original picture and a work of Raphael. M. de Liphart, who was a special connoisseur of Raphael's works, published in 1867 an extensive pamphlet on this picture in which he relates the history of its discovery. He says in it :



RAPHAEL SANZIO
PORTRAIT OF GIULIANO DE' MEDICI

“ I myself, indeed, have no longer the slightest doubt as to the origin of the picture. It is a work by the hand of Raphael, and not a studio picture, for, in addition to the grandeur of the treatment, it has all the characteristics of the master, as exhibited in the works of his last years painted by himself, and not by some pupil in his workshop, works such as the *Madonna di San Sisto*, the *Virgin with the Fish*, and the *Violin-player*. It is his touch, his colour, his drawing. ”

He adds that the picture has very likely been executed about 1514, as the castle of Sant'Angelo, seen in the background, shows that it was painted in Rome which Giuliano visited in 1514 and was there appointed Captain-General of the Church by his brother the Pape Leo X. As he died in 1516 and the portrait was evidently painted from life, it can not have been executed after 1516.

Eugène Müntz mentions this picture in his *Histoire de Raphaël* as being in the possession of the Grand Duchess Marie, and when it was brought to Paris by the Prince Sciarra Colonna, M. Müntz was able to examine it carefully in November 1901, and he did not hesitate for a moment to pronounce it an original by Raphael. His opinion was confirmed by Dr. W. Bode, and by various other connoisseurs and artists.

ROBUSTI (JACOPO), called Tintoretto

(1518-1594)

57. — Portrait of Melchior Michael.

Procurator of St. Mark.

Admiral of the Venetian Fleet

Standing, turned three-quarters to the left. Large white beard and short cropped hair. He wears a reddish-brown brocaded doublet over a suit of armour. His left hand is placed on the hilt of his sword, the right holds a commander's bâton which is placed against his hip. His casket lies on a table to the left. Half-length figure, life-size.

Inscribed in the background on the right :

Melchior Michael.

Militiæ, Eques, Sacri La

Tersis, Pal' Tii Comes D. M.

Pro^{mo} Anno, 1565 Mari Cap

General' Aetatis Ver. 76.

Canvas, 48 in. by 38 1/2 in.

Exhibition of Venetian Art, London, 1894.

From the Collection of the Countess Vincenza de Garriera.

— — — M. de Somzée, Brussels.



SOLARIO (ANDREA DA)

About 1460-after 1515)

58. — Virgin and Child, with Donors

The Virgin is seated in the centre, in front of a red curtain, with the Infant Christ in her lap. On her right, the donor and his son : on her left, the donor's wife and daughter. A landscape is seen in the distance through two arched windows.

Canvas, 26 in. by 34 1/4 in.

From the Collection of M. de Somzée, Brussels.



57. — ROBERT J.



58. — SOLARIO (A. DA)

FRENCH SCHOOL

BOUCHER (FRANÇOIS)

1703-1770)

59. — Nymph, Satyr and Cupids

In a shady glade, a nymph, reclining on the ground on a red drapery, has fallen asleep. A satyr, approaching from the right, is tickling the fair sleeper with straws. Two cupids hover above.

Copper, 13 1/2 in. by 10 in.



BOUCHER (FRANÇOIS)

(1703-1770)

60. — A pastoral Scene

A young woman, clad in a yellow and red drapery, seated in a landscape; she is looking at some fruit which a companion reclining by her side presents to her.

Canvas, 25 1/4 in. by 50 in.



50. — BOUCHER (F.)



60. — BOUCHER (F.)

BOUCHER (FRANÇOIS)

(1703-1770)

61. — The Declaration

A pretty young shepherdess is seated in front of a group of trees, with a young shepherd reclining by her side. A lamb on the left, and a dog on the right; grapes in the centre of the foreground. Small full-length figures.

Canvas, 33 1/2 in. by 54 in.



BOUCHER (FRANÇOIS)

(1703-1770)

62. — The interrupted Sleep

A young shepherdess is seated on a bank, asleep; a young peasant is tickling her with a straw from behind a fence. A basket with flowers is on the bank before the young girl. A dog and some sheep are on the right; beyond are buildings among trees. Small half-length figures.

Canvas, 33 1/2 in. by 54 in.



61. — BOUCHER (F.)



62. — BOUCHER (F.)

FRAGONARD (JEAN HONORÉ)

(1732-1806)

63. — « Le Réveil de Vénus »

Venus reclining on clouds to the left, embedded in a green drapery and flowers, is just waking up under the influence of Aurora, who is hovering above, accompanied by Cupid, in the blazing light of the rising sun, strewing flowers with both hands.

Canvas 36 1/4 in. by 50 1/2 in.

From the Collection of M. Michel Ephrussi, Paris.



FRAGONARD (JEAN HOGNORE)
LE REVEIL DE VENUS

GREUZE (JEAN BAPTISTE)

(1725-1805)

64. --- « Le Réveil »

A young girl, seated on the edge of her bed, draped in a white chemise which leaves her breast uncovered, draws a gauze veil over her head with her left hand. A little dog is barking by her side, on the left, near a table. Green curtains on right and left. Nearly full-length figure, life-size.

Canvas, 50 in. by 38 3/4 in.

From the Collection of M. Edwards, Paris

GREUZE (JEAN BAPTISTE)

(1725-1805)

65. — The Letter

A young girl, seated on a chair, turned to the left, her head slightly inclined to the right, looking to the left. Her fair curly hair is bound with a blue ribbon. A white fichu and a chemise partly cover her breast. Blue skirt. She holds a letter in her right hand and a locket in her left. A green curtain in the background. Half-length figure, life-size.

Signed, and dated 1786.

Panel, 21 in. by 17 in.

From the Collections of Mme Sperings, Brussels.



64. — GREUZE (J. B.)



65. — GREUZE (J. B.)

LANCRET (NICOLAS)

(1690-1743)

66. — « Amusements champêtres »

On the left, a young lady in a red dress and a gentleman in a yellow cloak, holding his plumed cap in his left hand, are dancing a minuet. On the right, a young man is teasing a lady seated on a bench against which a child is leaning. A gentleman stands behind in the shade of the trees. A little girl with a dog in her lap is seated on the ground in front.

Canvas, circular, 27 1/2 in., diam.

From the Collection of Sir Charles Robinson, London.



LARGILLIÈRE (NICOLAS)

(1656-1740)

67. — Portrait of Madame de Noirmont

Standing, facing the spectator, her right hand, somewhat extended, holds a pheasant, while her left hand is held lightly out towards a large dog. Her rich white satin dress falls about her in graceful folds. There are jewels in her bodice, and a leopard skin is drawn round her figure over her left arm. Dark foliage in the background, with a glimpse of mountain and sky on the left. Three-quarters length figure, life-size.

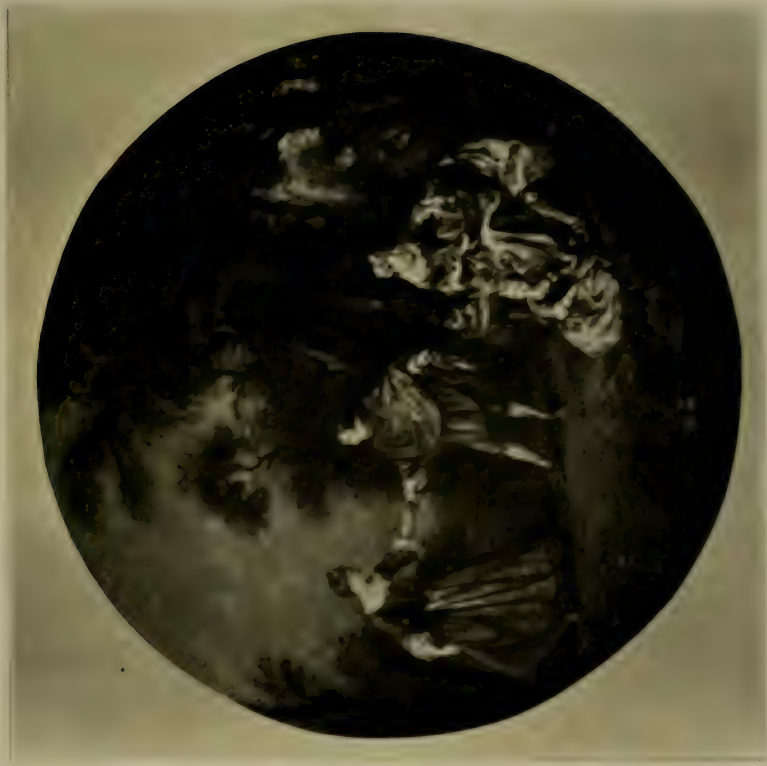
Canvas, 54 in. by 42 in.

Exhibited at the Guildhall, London, 1902.

From the Collection of Reginald Vaile, Esq., London.



67. — L'ARGILLIÈRE (N.)



66. — LANCRET (N.)

LOO (LOUIS-MICHEL VAN)

(1707-1771)

68. — Portrait of Turgot

Standing, turned to the right, looking at the spectator. Powdered wig; red velvet dress. His right hand is thrust into his pocket; he holds a letter in his left. Half-length figure, life-size.

Signed and dated below on the right : *L. M. van Loo 1760.*

Canvas, 38 3/4 in. by 30 3/4 in.

From the Collection of the Comte de Ganay, Paris.



LOO (LOUIS-MICHEL VAN)

(1707-1771)

69. — Portrait of M. d'Alembert

Seated in an armchair before a table, writing. His head turned towards the spectator. Small powdered wig, grey satin coat. A globe and papers are on the table; a curtain in the background to the right. Half-length figure, life-size.

Canvas, 39 in. by 31 in.



60. — Loo (L. M. van)



61. — Loo (L. M. van)

NATTIER (JEAN MARC)

(1685-1766)

70. — Portrait of Madame Adelaïde de France

Full-face, the head slightly inclined to the right. Pink, gold-embroidered bodice, cut low in front, with sleeves and trimmings of lace; a mantle of blue velvet, lined with ermine fastened on her right shoulder and draped behind her. Bows of pink ribbons on her neck and in her powdered hair. A black veil fastened in her hair behind, falls on her back. Half-length figure, life-size.

Canvas, 31 in. by 24 $\frac{3}{4}$ in.

From the Collection of Madame C. Lelong, Paris.



NATTIER (JEAN MARC)

(1685-1766)

71. — Portrait of a young Lady

Nearly full-face, looking at the spectateur. White dress, open at the neck, and blue scarf. Flowers in her dark hair. Bust, life-size.

Canvas, oval, 22 $\frac{3}{4}$ in. by 18 $\frac{1}{2}$ in.

From the Collection of M. Rothan, Paris, 1889.



71. — NATTIER (J. M.)



70. — NATTIER (J. M.)

PATER (JEAN BAPTISTE)

(1606-1736)

72. — « Concert champêtre »

At the foot of a group of high trees, a lady in a white satin dress and pink mantle is singing from a music-book, accompanied by a gentleman playing a guitar. Behind the lady are two little girls, and in the centre, farther behind, a young man attempts to kiss a young girl.

Canvas, 20 1/4 in. by 25 in.

From the Collection of M. F. G. Podevin, Béthune.

— — — Mme A. G. Bevin des Ervilles, Château de la Quenne-
vircherde.



PATER (JEAN BAPTISTE)

(1606-1736)

73. — « La Cueillette de Roses »

At the foot of a group of trees, near a fountain surmounted by a marble group of Cupids, a gentleman is seated by the side of a young lady who holds in her lap white roses, which a little girl behind her is plucking from a bush. On the right, a little girl is seated on the ground with a dog. Near this group, a young couple, seen from behind, in conversation. On the extreme left, another little girl plucking roses.

Canvas, 20 1/4 in. by 25 in.

From the Collection of M. F. G. Podevin, Béthune.

— — — Mme A. G. Bevin des Ervilles, Château de la Quenne-
vircherde.



72. — PATER (J. B.)



73. — PATER (J. B.)

TOURNIÈRES (ROBERT)

(1663-1752)

74. — Portrait of a French Nobleman

Standing to right, looking at the spectator. Powdered wig. Brown dress with crimson mantle. His left hand is on his breast, his right rests on his hip. Landscape background with arched bridge and buildings on the right. Three-quarters length figure, life-size.

Canvas, 50 1/2 in. by 37 3/4 in.



VIGÉE-LEBRUN (LOUISE ÉLISABETH)

(1755-1842)

75. — Portrait of a Lady

Seated in an armchair lined with green velvet, the face turned towards the spectator. A gold diadem with coral beads in her black hair. Crimson dress edged with fur, and lace collar. Her right arm rests on the arm of the chair, over which hangs a yellow shawl. Half-length figure, life-size.

Canvas, 32 in. by 25 1/4 in.



75. — VIGÉE-LEBRUN (L. E.)



74. — TOURNIÈRES (R.)

WATTEAU (JEAN ANTOINE)

(1684-1721)

76. — « La Promenade »

On the right, near an antique marble bust on a high termal pedestal, a young lady, in an ample white satin dress, is walking by the side of a young gentleman, who wears a crimson mezzetin cap adorned with a feather, and a wide brown mantle. He is addressing the lady, and points with his right hand towards a group of three figures, seated on the ground to the left in the shade of high trees, the foremost playing on a guitar.

Canvas, 14 in. by 12 in.

Engraved by Ph. Mercier.

From the Collection of Lady Page Turner, Preston Park, Brighton.



WATTEAU (JEAN ANTOINE)

(1684-1721)

77. — « La Lorgneuse »

A young lady in a pink dress and hat, her hands folded in her lap, seated on a bank: a cavalier, holding a flute, seated on the ground at her side. A landscape with building and a round tower form the background.

Panel, 12 1/2 in. by 9 1/4 in.

Engraved by G. Scotin.

From the Collection of M. de Julienne.

-- Samuel Rogers Collection.



77. — WATTEAU (J. A.)



76. — WATTEAU (J. A.)

EARLY ENGLISH SCHOOL

BONINGTON (RICHARD PARKES)

(1801-1828)

78. — Louis XIV. and Olympe de Mancini

In the foreground on the left, Louis XIV., and Olympe, seated, conversing. In the background, on the right, a nobleman, seated, playing with a greyhound. Small full-length figures.

Canvas, 17 in. by 21 1/4 in.



BONINGTON (RICHARD PARKES)

(1801-1828)

79. — View on the Sea-Shore in Normandy

A large fishing-boat is lying on the sands of the beach, and near it a group of fishermen are selling fish. Nearer to the front are a horse and a dog. On the right, some large fish, a number of fish-baskets, etc., are lying on the ground, and beyond in the distance is a cart drawn by two horses.

Signed : *R. P. Bonington*, 1826.

Canvas, 25 1/2 in. by 32 in.



78. — BONINGTON (R. P.)



79. — BONINGTON (R. P.)

CONSTABLE (JOHN), R. A.

(1776-1837)

80. — View near East Bergholt

On the right, a large group of trees, in the shadow of which two horsemen in red hunting-coats are halting. In the centre of the foreground are two ladies and two children to whom a gentleman is pointing out the beauties of the country which they admire with the aid of a telescope. Beyond this group, a shepherd is driving his flock of sheep. A beautiful flat landscape intersected by a river extends on the left of the picture towards a chain of mountains on the horizon.

Signed : *J^o Constable f 1817 East Bergholt.*
Canvas, 39 1/4 in. by 61 1/2 in.



80. — CONSTABLE (J.) R. A.

CONSTABLE (JOHN), R. A.

(1776-1837)

81. — The leaping Horse

The horse and its rider are on the right above a lock, and near a tree bent by the storm. In the middle distance on the left, is a barge on a broad river.

Canvas, 19 3/4 in. by 25 in.

A broadly painted sketch for the large picture at the South Kensington Museum, London.



CONSTABLE (JOHN), R. A.

(1776-1837)

82. — Dedham Vale

Flat landscape. On the right, a windmill and a red-roofed house, and a man in a red waistcoat rowing a small boat on a river. In the background to the left, the tower of Dedham church.

Canvas, 27 1/2 in. by 37 1/2 in.



81. — CONSTABLE (J.), R. A.



82. — CONSTABLE (J.), R. A.

GAINSBOROUGH (THOMAS), R. A.

(1727-1788)

83. — Portrait of the Duchess of Gloucester

Standing in a landscape, turned to the right and looking at the spectator. Her powdered hair is adorned with feathers, and a slight veil edged with gold falls from the back of her head over her right shoulder and her left arm. She wears a white dress with gold trimmings, and a gold-embroidered sash round her waist. Her right hand, holding up her skirt, is placed on her hip, her left hangs down. Three-quarters length figure, life-size.

Canvas, 49 1/4 in. by 39 1/4 in.

Exhibited at the Gainsborough Exhibition, Grosvenor Gallery, London, 1885.

Mentioned in W. Armstrong's "Gainsborough", p. 198.

From the Collection of Edmund H. Turton, Esq.



GAINSBOROUGH (THOMAS), R.A.
PORTRAIT OF THE DUCHESS OF GLOUCESTER

GAINSBOROUGH (THOMAS), R. A.

(1727-1788)

84. — Portrait of a young Lady

Nearly full-face, the head turned slightly to the left, looking at the spectator. Powdered hair, light blue dress, cut low in front. Background of sky. Half-length figure, life-size. In a painted oval.

Canvas, 29 in. by 24 1/2 in.

GAINSBOROUGH THOMAS, R. A.

1727-1788

85. — Portrait of Miss Boone

Turned to the right, looking at the spectator. Auburn hair, piled up high, with locks falling on her shoulders. White satin dress trimmed with gold braids; a string of pearls attached to the front of her bodice. Half-length figure, life-size. In a painted oval.

Canvas, 29 1/2 in. by 24 1/2 in.

Exhibited British Institution, London, 1865.

From the Collection of Mr. Segquier.



85. — GAINSBOROUGH (Th.), R. A.



84. — GAINSBOROUGH (Th.), R. A.

HOPPNER (JOHN), R. A.

(1759-1810)

86. — The Daughter of the Earl of Westmoreland as an Angel

A child about twelve years old, with fair curly hair and rosy cheeks, kneeling on clouds, turned to the left, her hands, clasped in prayer, extended in the same direction. A white drapery floats round her body. Full-length figure, life-size.

Canvas, 49 1/4 in. by 39 1/2 in.



HOPPNER (JOHN), R. A.

(1759-1810)

87. — Portrait of Mrs. Home

Standing, full-face, looking to the right. Her left arm rests on a stone parapet on which are some roses, her right hand hangs down. White dress with red sash, and black gauze mantle. Background of sky. Three-quarters length figure, life-size.

Canvas, 49 3/4 in. by 39 1/2 in.

From Lord Grimthorpe's Collection.



87. — HOPPNER (J.), R. A.



86. — HOPPNER (J.), R. A.

HOPPNER (JOHN), R. A.

(1750-1810)

88. — Portrait of Mrs. Batt.
Wife of J. J. Batt. Esq.

Turned to the left, looking at the spectator. Auburn hair.
White dress, with pink waistband. Half-length figure, life-size.

Canvas, 29 1/2 in. by 24 1/2 in.



HOPPNER (JOHN), R. A.

(1750-1810)

89. — Portrait of a Lady, said to be
Mrs. Fitz-Herbert

Turned to the right, looking at the spectator. Fair reddish hair.
Light yellow dress. Bust, life-size.

Canvas, oval, 23 1/4 in. by 19 1/4 in.



46. — HOPPER (J.), R. A.



43. — HOPPER (J.), R. A.

RAEBURN (SIR HENRY), R. A.

(1756-1823)

90. — Portrait of Sir William Napier. Bart.

In a red hunting costume, with buff breeches and top boots; standing in a landscape, looking to the left, his left arm resting on a pedestal, and holding his hat in his left hand; in his right hand he holds a riding whip, which he supports on his hip. Full-length figure, life-size.

Canvas, 90 in. by 56 1/2 in.



99. — RAEBURN (SIR H.), R. A.

RAEBURN (SIR HENRY), R. A.

(1756-1823)

91. — Portraits of John Murray and his Brother

John Murray was an eminent civil engineer and built the Sunderland Docks.

The two boys are walking in a landscape to the right. The elder brother in a brown dress carries a fishing-rod on his shoulder, the younger in a green dress and wearing a Scotch cap, holds on to a large dog who is walking between them. Three-quarters length figures, life-size.

Canvas, 48 1/4 in. by 38 in.



RAEBURN (SIR HENRY), R. A.

(1756-1823)

92. — Portraits of Colonel and Mrs. Ramsay

They are seated in a landscape; on the left, the lady, seated to the right, looking at the spectator; she wears a white dress and head-dress, and holds a glove in her right hand; behind her on the right, stands the colonel, in a red coat, looking to the right, with his right arm resting on the back of the seat. Three-quarters length figures, nearly life-size.

Signed : R. 1790.

Canvas, 48 in. by 38 1/2 in.

Exhibited at the Royal Academy, London, 1895.

— Universal Exhibition, Paris, 1900.

From the Collection of Sir William Agnew, London.



92. — RAEBURN (SIR H.), R. A.



91. — RAEBURN (SIR), H. R. A.

RAEBURN (SIR HENRY), R. A.

(1756-1823)

93. — Portrait of Margaret Moncrief,
afterwards Mrs. Pattison

Seated to the left on a green garden-chair, looking at the spectator, her hands crossed in her lap. She wears a white kerchief over her dark hair, and a white muslin dress with a black mantilla round her body. Landscape background. Three-quarters length figure, life-size.

Canvas, 49 1/4 in. by 39 1/2 in.



93. — RAEBURN (SIR H.), R. A.

REYNOLDS (SIR JOSHUA), P. R. A.

1723-1792)

94. — Portrait of Mrs. Schindlerin

Catharina Schindlerin, a German singer, was engaged at the recommendation of her master, the favourite singer Venanzio Rauzzini, to sing with him at the King's Theatre in the opera of "Armida", in 1774.

Fronting the spectator, smiling, in a black dress, with a white handkerchief on her head, tied with a pink ribbon, holding a muff. Half-length figure, life-size. In a painted oval.

Canvas, 29 1/4 in. by 24 1/2 in.

Painted in 1777.

Engraved by J. R. Smith in 1777.



REYNOLDS (SIR JOSHUA), P. R. A.

(1723-1792)

? Nelly O'Brien

95. — Portrait of Miss Montgommerie, first Wife of Robert Laughlen, Esq.. of Glasgow

Facing the spectator. She holds a small bird to her bosom with both hands. Landscape background. Half-length figure, life-size.

Canvas, oval, 28 1/2 in. by 23 1/4 in.

From the Collection of James Cowan, Esq., of Rosshall.



95. — REYNOLDS (Sir J.), P. R. A.



94. — REYNOLDS (Sir J.), P. R. A.

ROMNEY (GEORGE)

(1734-1802)

96. — Portrait of Mrs. Blair

Mary Johnson, born in 1750, married Mr. Alexander Blair of Castle Bromwich, Warwickshire, and 5, Portland Place, London. She was a well-known society lady of the period, and an especial friend of Kitty, Duchess of Queensberry. Her evening parties were famous, and invitations were much sought after.

In a white muslin-dress and large black hat with feathers; she is seated in a crimson chair, holding a piece of music. Three-quarters length figure, life-size.

Canvas, 49 1/4 in. by 38 1/2 in.

Painted in 1787.

Described, and reproduced in H. Ward and W. Roberts' "Romney", vol. II. p. 13.

From the Collection of W. Beckett, Esq., of Leeds.

— E. W. Beckett, Esq., M. P., London.



ROMNEY (GEORGE)
PORTRAIT OF Mrs. BLAIR

ROMNEY (GEORGE)

(1754-1802)

97. — Cupid and Psyche

Psyche wears a red robe from the waist, and Cupid a scanty pale blue drapery. A rich blue curtain hangs beside the figures, and in the foreground a lamp is burning. An Olympian scene is indicated amidst cloud in the background on the right. Full-length figures, more than half the size of life.

Canvas, 49 3/4 in. by 40 in.

Exhibited at the Guildhall, London, 1899.

Described in H. Ward and W. Roberts' "Romney", vol. II, p. 109.

From the Collection of W. J. Long, Esq., London, 1890.

— — — Lieut.-Col. Ellis, London.

— — — R. Vaile, Esq., London.

ROMNEY (GEORGE)

(1734-1802)

98. — Lady Hamilton as Ariadne

Turned to the right, seated at the entrance of a cavern overlooking the sea; she wears a straw hat, and a white dress with a blue sash. Her hands are joined on her lap, and her eyes cast down. Three-quarters length figure, life-size.

Canvas, 30 3/4 in. by 25 1/2 in.

From the Collection of Canon Irving, of Oxford.



68. — ROMNEY (G.)



97. — ROMNEY (G.)

ROMNEY (GEORGE)

(1734-1802)

99. — Portrait of Miss Gore, afterwards Duchess of Inverness

Miss Gore was the daughter of Sir Arthur Gore, who was created Earl of Arran, in 1762.

Standing, looking down, her left arm resting on a marble balustrade. White Greek dress. An amphora stands at her feet. A fountain with a lion's head behind on the left. Landscape in the background. Full-length figure, life-size.

Canvas, 87 3/4 in. by 51 1/2 in.

Purchased from the family of the Hon. C. Hanbury, Eastern Counties.



WILKIE (SIR DAVID), R. A.

(1785-1841)

100. — The Sportsman's Repose

Interior of a cottage, with a sportsman seated at a table near an open window, joking with a young girl who has just filled a glass, which he holds in his hand, with beer. A quantity of dead game on the table and hanging on the wall. Fish and vegetables are lying on the ground round a tub.

Canvas, 30 1/4 in. by 42 1/4 in.



100. — WILKIE (SIR D.), R. A.

ARTISTS' INDEX

| | Pages |
|----------------------------------------------------------------------------------------------------------------------------------------|-------|
| BARTOLOMEO VENEZIANO. — Portrait of a Geometrician. | 56 |
| BEYEREN (A. van). — Still-Life. | 8 |
| — Still-Life. | 8 |
| BONINGTON (R. P.). — Louis XIV. and Olympe de Mancini. | 96 |
| — View on the Sea-Shore in Normandy. | 96 |
| BONSIGNORI (F.). — Bust of Christ. | 56 |
| BOUCHIER (F.). — Nymph, Satyr and Cupids | 74 |
| — A pastoral Scene. | 74 |
| — The Declaration. | 76 |
| — The interrupted Sleep. | 76 |
| CALCAR (J. S. von). — Portrait of Julius Cesar Mariscotti. | 58 |
| CIRNA (G. B.). — Virgin and Child. | 58 |
| CONSTABLE (J.). — View near East Bergholt. | 98 |
| — The leaping Horse | 100 |
| — Dedham Vale. | 100 |
| COQUES (G.). — « Le Cordonnier » (The Shoe-Maker). | 10 |
| — Huntsman with an Attendant and Dogs in a Landscape. | 10 |
| CRANACH (L.), the Elder. — Christ on the Mount of Olives | 12 |
| — Saint Catherine | 12 |
| CUYP (A.). — Portrait of a Man | 14 |
| CUYP (J. G.). — Portrait of Adriana Pannier | 14 |
| DAVID (G.). — St. Anne with the Virgin and Child, and St. Nicholas and St. Anthony of Padua. An Altar Piece (Triptych) | 16 |
| DOU (G.). — Portrait of Rembrandt's Mother. | 17 |
| — Portrait of Rembrandt's Father. | 18 |
| DYCK (Sir A. van). — Portrait of the Countess of Bedford | 20 |
| — Portrait of an Abbot. | 20 |
| — The Virgin with the Infant Christ asleep | 22 |
| FRAGONARD (J. H.). — « Le Réveil de Vénus ». | 78 |
| FYT (J.). — Still-Life. | 24 |
| GAINSBOROUGH (Th.). — Portrait of the Duchess of Gloucester. . . | 102 |
| — Portrait of a young Lady | 103 |
| — Portrait of Miss Boone. | 104 |

| | |
|------------------------------------------------------------------------------------------|-----|
| GOYA (F.). — Portrait of General Foraster. | 66 |
| — Portrait of Princess Isabella. | 66 |
| GREUZE (J. B.). — « Le Réveil » | 79 |
| — The Letter. | 86 |
| HALS (F.). — Portrait of a young Lady. | 26 |
| HOBBEEMA (M.). — Landscape. A Study. | 24 |
| HOPPNER (J.). — The Daughter of the Earl of Westmoreland as an Angel | 166 |
| — Portrait of Mrs. Home. | 166 |
| — Portrait of Mrs. Batt. | 168 |
| — Portrait of a Lady, said to be Mrs. Fitz-Herbert | 168 |
| JANSSENS VAN CEULEN (C.). — Portrait of a Lady. | 26 |
| LANCRET (N.). — « Amusements champêtres » | 32 |
| LARGILLIÈRE (N.). — Portrait of Madame de Noirmont. | 82 |
| LOO (L. M. van). — Portrait of Turgot | 34 |
| — Portrait of M. d'Alembert. | 34 |
| LUINI (B.). — The Marriage of St. Catherine. | 62 |
| MASSYS (Q.). — Head of Christ. | 28 |
| Master of the Female Half-Lengths. — The Repose during the Flight into Egypt. | 28 |
| METSU (G.). — The Straw-Hatcher | 30 |
| — Young Woman, reading. | 30 |
| MIEREVELT (M. J.). — Portrait of an old Lady. | 32 |
| — Portrait of an elderly Lady. | 32 |
| MORONE (F.). — Portrait of a Gentleman. | 63 |
| MOSTAERT (J.). — The Adoration of the Magi. A Triptych | 34 |
| NATTIER (J. M.). — Portrait of Madame Adélaïde de France. . . . | 86 |
| — Portrait of a young Lady. | 86 |
| ORLEY (B. van). — The Adoration of the Shepherds. A Triptych. . | 34 |
| OSTADE (A. van). — Interior of a Peasant's Cottage. | 36 |
| — « Les Harangueurs » | 36 |
| PATER (J. B.). — « Concert champêtre » | 88 |
| — « La Cueillette de Roses » | 88 |
| PIOMBO (S. del). — Portrait of Francesco degli Albizzi. | 64 |
| PREVITALI (A.). — The Madonna with the Infant Christ and St. John. | 66 |
| RAEBURN (Sir H.). — Portrait of Sir William Napier, Bart | 110 |
| — Portraits of John Murray and his Brother | 112 |
| — Portrait of Colonel and Mrs. Ramsay. | 112 |
| — Portrait of Margaret Moncrieff. | 114 |
| RAIBOLINI (F.). — Virgin and Child. | 66 |
| RAPHAEL SANZIO. — Portrait of Giuliano de' Medici. | 68 |
| REMBRANDT VAN RIJN. — Portrait of the Artist's Sister. | 38 |
| — Portrait of the Artist | 38 |

| | |
|----------------------------------------------------------------------|-----|
| REYNOLDS (Sir J.). — Portrait of Mrs. Schindlerin. | 116 |
| — Portrait of Miss Montgomerie. | 116 |
| ROBUSTI (J.), called Tintoretto. — Portrait of Melchior Michael. . . | 70 |
| ROMNEY (G.). — Portrait of Mrs. Blair. | 118 |
| — Cupid and Psyche | 119 |
| — Lady Hamilton as Ariadne. | 120 |
| — Portrait of Miss Gore. | 122 |
| RUBENS (P. P.). — The Child Christ | 39 |
| RUISDAEL (J. van). — A Waterfall | 40 |
| — Landscape with Cornfields | 42 |
| — Woody Landscape. | 42 |
| RUYSDAEL (S. van). — River-Scene, with Cows and Boats. | 44 |
| — A River-Scene, with Boats. | 44 |
| SOLARIO (A. da). — Virgin and Child, with Donors | 70 |
| STEEN (J.). — The Peasant and Satyr. | 46 |
| — The Marriage in Cana. | 46 |
| TENIERS (D.), the Younger. — The Card Players. | 48 |
| « Le Vieillard ». | 48 |
| TOURNIÈRES (R.). — Portrait of a French Nobleman. | 90 |
| VELDE (W. van de). — A View on the Dutch Coast, during a Calm. . | 50 |
| — A Sea View, during a Calm | 50 |
| VIGÉE-LEBRUN (L. E.). — Portrait of a Lady. | 90 |
| WATTEAU (J. A.). — « La Promenade ». | 92 |
| « La Lorgneuse ». | 92 |
| WEYDEN (R. van der). — The Descent from the Cross. A Triptych. . | 52 |
| WILKIE (Sir D.). — The Sportsman's Repose. | 122 |
| WOUWERMAN (Ph.). — « Le Trompette ». | 54 |

IMPORTANT PUBLICATION

THE COMPLETE WORK
OF
REMBRANDT
IN 8 VOLUMES

BY
WILHELM BODE
DIRECTOR OF THE BERLIN MUSEUM

Gold Medal, Universal Exhibition, Paris, 1900

The richest and most exhaustive book ever published on any painter.

IT CONTAINS

- 1° *The Biography of the Master, a Study of his artistic Development and an Appreciation of his Art.*
- 2° *The Description and History of all his Pictures in public and private Galleries.*
- 3° *595 Heliogravures specially executed from all his original Pictures.*
- 4° *431 Original Documents compiled and annotated by C. Hofstede de Groot.*

The number of Copies are : Edition de Luxe on Japan Paper, in English 75 copies, in French 15, and in German 10.

Copies on Holland Paper, in English 500, in French 200, and in German 150.

PRICE

For the Edition de Luxe on Japan Paper (limited to 75 English Copies) : 80 Guineas; for the United States 520 Dollars including Duty.

For the Edition on Holland Paper: 50 Guineas; for the United States 320 Dollars including Duty.

CH. SEDELMEYER

PUBLISHER

6, RUE DE LA ROCHEFOUCAULD, PARIS

PRESS OPINIONS

The Times, London, May 21, 1896.

.....
No such monument has ever been erected to any painter. To attempt such a work at all, three things were necessary — photography with its modern development, enterprise, and a critical authority as complete as Dr. Bode's is.

The Times, London, April 14, 1897.

.....
We commend this book as a wonderful result of modern reconstructive scholarship, zeal, and enterprise. When the eight volumes are completed, they will be quite indispensable to every library which concerns itself with the history of art.

The Times, London, January 7, 1898.

.....
The second of the eight volumes of this important and splendid work has just been issued by M. Sedelmeyer and is not less carefully executed than the first.

The volume as a whole, like its predecessor, represents all that scholarship, care and money can do towards the erection of a worthy monument to Rembrandt's memory.

Illustrated London News, April 25, 1896.

.....
The value and beauty of this collection, which exceeds anything before attempted, are beyond controversy.

The Daily Telegraph, London, October 22, 1896.

.....
The work will be a veritable monument to the genius of the very greatest of all painters.

American Register, Paris, March 27, 1897.

.....
A magnificent work of art, at which no less a connoisseur than Mr. Charles Sedelmeyer, the well-known dealer and expert in art, in collaboration with Director Bode, has been working for fully fifteen years, has at last been completed. It is the richly illustrated edition in eight large volumes of « L'Œuvre Complet de Rembrandt, » a veritable literary and artistic monument to the great Dutch master, all of whose works, scattered throughout the world, have here been reproduced in heliogravure, with full descriptive text. The first volume has made its appearance, and, as might well have been foreseen, does great credit to the enterprising editor as well as to France.

The Collector, New York, April 15, 1897.

.....

Nothing has yet been done, either in honour of any single artist or for the recording of his works, to even approach « *The Complete Work of Rembrandt* » which is published by M. Sedelmeyer, of Paris.... It comes in the shape of a fat folio, of the most sumptuous form of artistic embellishment and typography, and, entirely apart from its magnificence as an art work, is a book of reference no true collector can fail to appreciate.

The Art Amateur, New York, September, 1899.

.....

We have already spoken in terms of the highest praise of the first two volumes of this magnificent work. The third is, if possible, still more remarkable. In it, Dr. Bode, as biographer, has reached one of the most interesting periods of Rembrandt's artistic career, that immediately succeeding his marriage, and leads with a series of biblical and mythological compositions — and the portraits and studies connected with them — including some of the painter's acknowledged masterpieces.

.....

We need not expatiate on the importance of Dr. Bode's « *Rembrandt* » to collectors. It promises to be the first really adequate representation of a great painter's work. Mr. Sedelmeyer's courage, taste and judgment cannot be too liberally acknowledged. He is producing a monograph, which will be of inestimable advantage to all serious students of art, and one which we are entitled to hope will be accepted as a standard for other publications of the kind. It would certainly be difficult to imagine anything more perfect than the way in which the work, literary, artistic, and mechanical, has, thus far, been done. The text is, in its completeness and reliability, worthy of the great artist to which it is devoted, and the illustrations, reproduced by the heliogravure process, are worthy of the text.

The Art Amateur, New York, June, 1900.

.....

Of this great work, issued in magnificent style by Mr. Sedelmeyer, the fourth volume, dealing with one of the most important periods of the artist's life, that included between the dates 1637-45, has just been issued.

.....

As in the other volumes, previously reviewed, the reproductions include every picture belonging to the period under consideration.

.....

It will take four more volumes and a supplement to finish the work, making it the most extended and the most complete literary and artistic monument ever built up to the fame of any painter.

The Times, London, February 14, 1902.

This great work is marching towards its conclusion with perfect regularity, and before long we shall be able to congratulate the editor and publisher upon the completion of a book which is absolutely unique among the tributes which scholarship and modern reproductive processes have paid to art.

.....

Principal Publications

OF

CH. SEDELMAYER, PUBLISHER, PARIS

THE SYNDICS OF THE DRAPER'S CORPORATION. — Etching by Charles Kœpping after Rembrandt.

Size : 23 1/4 in. by 31 1/4 in. — Plate destroyed.

125 proofs have been issued at Fr. **1.300**

PORTRAIT OF AN OLD MAN. — Etching by Ch. Kœpping after Rembrandt.

Size : 32 in. by 21 in. — Plate destroyed.

125 artist's proofs on Japan paper at Fr. **800**

THE ARCHERS OF ST. GEORGE. — Etching by Ch. Kœpping after Frans Hals.

Size : 23 in. by 34 in. — Plate destroyed.

125 artist's proofs on Japan paper at Fr. **600**

BEATRICE OF CUSANCE, DUCHESS OF LORRAINE. — Etching by F. Laguillermie after Anthony Van Dyck.

Size : 27 1/2 in. by 21 in. — Plate destroyed.

125 artist's proofs on parchment at Fr. **800**

CHRIST BEFORE PILATE. — Engraved by Ch. Waltner after Munkacsy.

Size : 21 in. by 31 1/4 in.

Prints. Fr. **75**

CHRIST ON CALVARY. — Engraved by Ch. Kœpping after Munkacsy.

Size : 21 in. by 32 1/4 in.

Prints. Fr. **75**

Companion to the etching *Christ before Pilate*.

MILTON VISITING GALILEO AT ARCETRI NEAR FLORENCE, 1640. — Engraved by A. Mathey after Tito Lessi.

Size : 13 6/8 in. by 17 3/8 in.

200 Remark proofs at. Fr. **150**

Lettered proofs on India paper. Fr. **25**

SPRING. — Etching by E. M. Geyger after the picture by Sandro Botticelli.

Size of the etching : 19 1/2 in. by 30 in.

100 Remark proofs at. Fr. **625**

Lettered proofs on India paper. Fr. **75**

GIOVANNA TORNABUONI — Engraved by A. Mathey-Doret, after Domenico Ghirlandaio.

Size : 20 1/2 in. by 13 in. — Plate destroyed.

300 Remark proofs, signed by the engraver. Fr. **130**

PORTRAIT OF MRS. BLAIR. — Engraved by Ch. Waltner after G. Romney.

Size : 25 1/2 in. by 19 1/2 in.

275 artists proofs, signed by the engraver. Fr. **320**

PORTRAIT OF A YOUNG LADY OF QUALITY. — Engraved by F. Laguillermie after A. van Dyck.

Size : 23 in. by 18 1/2 in.

275 artists proofs, signed by the engraver. Fr. **320**

Printed
for
CH. SEDELMAYER
by
LAHURE
Paris

ILLUSTRATED
Catalogue
of the
ELEVENTH SERIES
of
100 PAINTINGS
by OLD MASTERS

Of the Dutch, Flemish, Italian, French and English Schools.
being a portion of the

Sedelmeyer Gallery



PARIS
6, rue de La Rochefoucauld, 6

—
1911

DUTCH, FLEMISH AND GERMAN
SCHOOLS

BEYEREN (ABRAHAM VAN)

(1620 or 1621 — after 1675)

1. — Still-Life

Grapes, peaches and apricots in a Delft dish placed on a table, on which are also a lobster, peaches, and a knife on a silver dish. Behind them, a golden goblet and a Venetian glass.

Signed with monogram.

Canvas, 22 1/2 in. by 28 1/2 in.

From the collection of Mr. Arthur Kay, Glasgow.



BEYEREN (ABRAHAM VAN)

(1620 or 1621 — After 1675)

2. — A View on the Coast of Holland

Various sailing boats are distributed over the wide expanse of water during a brisk gale. A rowing boat with three figures in it in the foreground on the right.

Signed with monogram, on the boat on the left.

Canvas, 30 1/2 in. by 48 1/2 in.

From the collection of M. Tardieu, Bordeaux.



1. — BEYEREN (ABRAHAM VAN).



2. — BEYEREN (ABRAHAM VAN).

BELLEGAMBE (JEAN)
(about 1470 — about 1533)

3. — Virgin and Child.

In a dilapidated palace, which still preserves traces of architectural beauty, the Virgin kneels with folded hands, praying beside the radiant couch of the Infant Jesus. On every side rise little angels, adoring the Child, and singing his praise. On the left, one of these is cleaning the pavement with a broom. Beneath the vault appear the shepherds, who have just arrived; the first has fallen on his knees. The background is a town, seen through the arcade of the palace; one of its streets is enlivened by groups of people.

Panel, rounded at the top. 30 1/2 in. by 23 in.



BLES (HERRI DE)
(1480-1521)

4. — The Rest on the Flight into Egypt

The Virgin is seated in the shade of a tall tree, clasping the Infant Jesus, who has his arms round her neck. He is partly draped by a linen cloth which covers the Virgin's head. Beside her, to the left, is a half-open wicker basket. Behind the tree, a bearded old man lies asleep, resting on his elbow. Further back on the right, a donkey is grazing in the valley. To the left is a group of the Virgin and Child on the ass, led by Joseph. The background is a very varied landscape of rugged rocks, ravines, clumps of trees and houses. To the right stretches a panoramic view of forests, fortresses, mountains, and a wide river. Some persons in a public place in a town seem to be pursuing each other.

Panel, 36 in. by 26 1/2 in.



4. — BLES (HERRI DE).



3. — BELLEGAMBE (JEAN).

DOU (GERARD)

(1613-1675)

5. — A Woman with a Candle

In the embrasure of a window, an old woman, wearing a large cap, holds in her right hand a candle, the flame of which flickers in the wind, and in her left the handle of a sort of wooden bowl. The light of the candle illuminates brilliantly the bust and the wrinkled face of the old woman, a dead fowl lying on the windowsill, a bird-cage, and the folds of a striped curtain looped up on the right. In the background to the left, two persons are working in a ray of light.

Signed in the middle of the stone slab : G. Dov, anno 1671.

Panel, 10 in. by 8 in.

Mentioned by Smith, vol. I, p. 28, n° 83.

Collection of Walsh Porter Esq., 1810.

— Lord Radstock, 1826.

— Robit.

— Sir George Lee, Bart.

— Mr. Sanderson, Edinburgh.

— Sir George Donaldson, London.



DOU (GERARD)

(1613-1675)

6. — A young Lady holding a Music-book

She is seated, turned to the left, looking at the spectator, holding a music-book with her right hand on her lap, her left resting on a table on which are two books. A green curtain and a column in the back-ground on the left. Small three-quarters length figure.

Panel, 10 1/4 in. by 8 in.

From the collection of Sir George Donaldson, London.



6. — DOU (GERARD.)



5. — DOU (GERARD).

DYCK (ANTHONY VAN)

(1599-1641)

7 — Portrait of Cardinal Domenico Rivarole

Standing, three quarters to the right, three quarters length. The biretta, worn rather far back on the head, reveals a slightly bald forehead. He has a moustache and a pointed chin-tuft, and wears a wide flat collar over the purple cape which surmounts a lawn surplice with lace insertions. The right hand hangs naturally by the side, the left, on the thumb of which is a cabochon ring, is uplifted, and holds a letter on which the Cardinal's name is inscribed.

Canvas, 41 in. by 31 in.

Exhibited at Burlington House, 1903.

Exposition de l'Art belge, Brussels, 1910.

Collection of the Palazzo Franzoni, Genoa.

— Mr. Sanderson, Edinburgh.



DYCK (ANTHONY VAN)

(1599-1641)

8. — Portrait of Nicolas Rockox, Burgomaster of Antwerp

Seated in an arm-chair, turned to the right, dressed in a black doublet, a furred cloak and a full gauffered ruff. He holds a paper in his right hand, his left is placed on a table with a cloth, on which are two busts and a book. Through the opening of a curtain in the background a view of Antwerp.

Canvas, 47 1/2 in. by 42 in.

Exhibited at Düsseldorf, 1904.

Engraved by L. Vorsterman.

Mentioned in Wilciral "L'Iconographie d'Antoine van Dyck", p. 139, n° 156.



8. — DYCK (ANTHONY VAN).



7. — DYCK (ANTHONY VAN).

FYT (JAN)

(1611-1661)

9. — Still-Life

On a wooden table, the white cloth of which is trailing on the ground, are piled some hares, a peacock, a cock, and a number of smaller birds. Behind the peacock is a basket full of little birds with delicately coloured plumage. To the right a cat, crouching on a low wall, is about to spring on the table, and another cat on the left, standing on its hind legs, shows its intention of sharing in the feast.

Canvas, 43 in. by 65 in.



GOYEN (JAN VAN)

(1596-1666)

10. — View of the Town of Rhenen

A carriage with four horses is crossing a river on a ferry-boat; other boats and sailing vessels are scattered here and there. In the foreground, cows are resting or drinking. On the opposite bank, a lofty Gothic tower rises above the town, which is embowered in trees, and over the King of Bohemia's residence.

Signed with the monogram and dated : 1649.

Panel, 25 in. by 38 1/2 in.



9. — FYT (JAN).



10. — GOYEN (JAN VAN).

HALS (FRANS)
(1580 or 1581-1666)

11. — Portrait of a Burgomaster

Standing, three-quarters to the right, three-quarters length. He wears a high-crowned hat with a wide curling brim, a small moustache and chin-tuft; his abundant curly hair enframes a rather quizzical face. A white collar is turned down over a black velvet doublet with many buttons. In his right hand he holds a fold of the cloak which is thrown carelessly over his left shoulder; his gloves are in his left hand, which rests upon his hip.

Canvas, 43 1/4 in. by 31 1/2 in.

Exhibited at the Royal Academy in 1894 and in 1910.

Mentioned by Hofstede de Groot, n° 294.

— E. W. Moes, n° 162.

From the collection of Lord Fred Campbell.

— — Lord Amherst, Montreal, Sevenoaks, England.



HALS (FRANS)
Portrait of a Burgomaster

HALS (FRANS)
(1580 or 1581-1666)

12. — The laughing Boy

Turned to the right, looking at the spectator, laughing. Fair, curly hair. He wears a yellowish-gray jacket. Bust. Half the size of life.

Panel, 10 1/2 in. by 8 1/2 in.

From the collection of Frau Clara Herrlich, Berlin.

HEDA (WILLEM CLAES)

(1594 — after 1678)

13. — Still-Life

On a stone table, a pewter plate containing a half-peeled lemon, from which two slices have been cut, a watch, and beside it, the key, tied to a blue ribbon, two walnuts, a large green glass, an overturned crystal goblet, a pewter plate filled with small green fruits, and a knife with an inlaid mother-of-pearl handle.

Signed *Heda* 1630, to the right on the edge of the table.

Panel, 15 1/4 in. by 21 1/2 in.



12. — Hals (Frans).



13. — Heda (Willem Claes).

HEYDE (JAN VAN DER)

(1637-1712)

The Old Palace, Brussels

14. — View of the University of Leyden

An open space, planted with trees, along the side of which rise the buildings of Leyden University. In the centre is a square pond with swans on it, to which some persons in a garden adjoining it are throwing food. At the foot of a large tree on a mound to the left in the foreground is a group of a man, a woman and a child. To the right, a man and a woman conversing on the door-step of a small house.

Signed and dated 1673.

Panel, 18 1/2 in. by 23 1/2 in.

Exhibited at the Guildhall, London, 1903 (n° 163).

From the collection Van Praet, Antwerp.

From the collection of Sir George Donaldson, London.



HOOCH (PIETER DE)

(1629 — after 1677)

15. — A Party at Dinner on a Terrace

A composition of eleven figures. In the foreground is a gentleman, wearing a yellow doublet with a red cloak over his left shoulder. Beside him are two ladies in light blue and yellow. To the left, behind the table, a couple are conversing. A swan-pie is being served up near them. In the background are two men-servants with baskets on their heads. Three pillars enclose the terrace; to the left hangs a red curtain, while to the right is a landscape with poplar trees rising against an evening sky.

Signed : *P. D. Hoog.*

Canvas, 34 in. by 40 1/2 in.

Described in Hofstede de Groot "Verzeichnis der Werke der hervorragenden Maler", n° 174.



14. — HEYDE (JAN VAN DER).



15. — HOOCH (PIETER DE).

THE MASTER OF THE FEMALE HALF-LENGTHS

(16th century)

16. — A young Woman playing a Lute

The young woman is seated at a table, on which is a book of music; she is almost full face, her head slightly bent, her eyes fixed on the notes. Her hair is parted in the middle, and crowned by a white cap with streamers, tied under her chin, and a black head-dress. Her black velvet dress is cut out in a large square at the breast, and relieved by white ruffles at the wrists. A pendant set with three large pearls hangs from a slender gold chain round her neck. She is playing a lute. Beside her on a window-sill stands a richly chased vase.

Panel, 14 1/2 in. by 10 1/2 in.



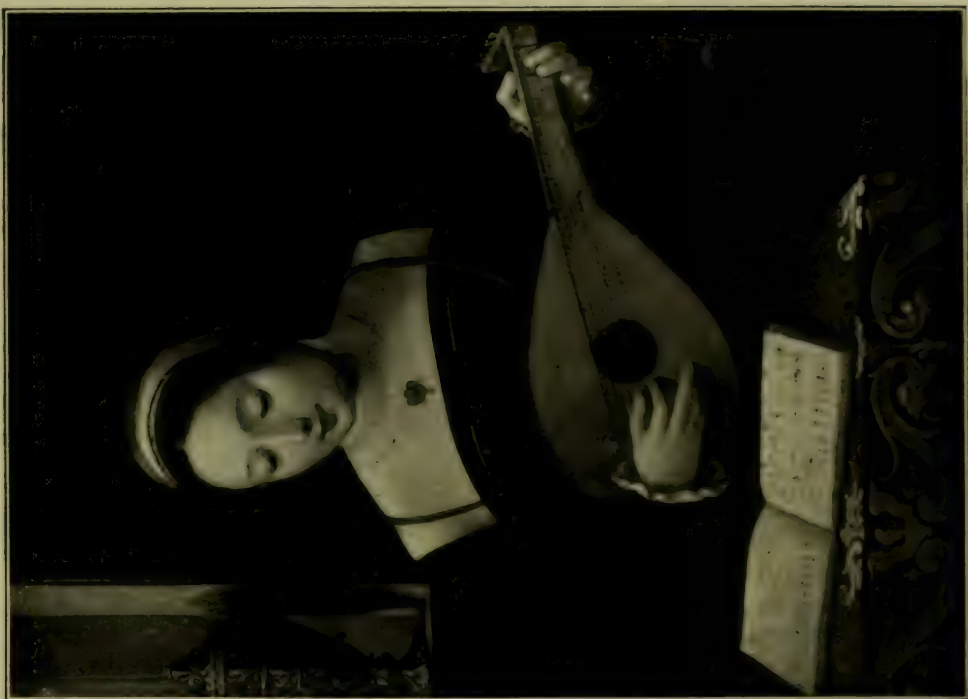
THE MASTER OF THE DEATH OF THE VIRGIN

(16th CENTURY)

17. — The Holy Family

The Virgin, turned three-quarters to the left, is looking down at the Infant Jesus, who is standing on a kind of balustrade. Over her veil she wears a white shawl, which falls on her left shoulder. A red mantle is draped over her unbuttoned gray gown. Round her neck is a small gold chain from which hangs a pendant set with pearls and precious stones. In her left hand she holds a flower. Her right arm is round the Child, who is about to take his mother's breast. Before them is an orange, from which two slices have been cut, and a knife. To the left behind a lectern on which are a book and a scroll, stands St. Joseph, in a brown tunic and a black cap, only the upper part of his body visible.

Panel, 21 1/2 in. by 14 1/4 in.



NEER (AERT VAN DER)

(1603-1677)

18. — Frost Scene. Sunset

A broad frozen river, with buildings on each side and many skaters on the ice. Two gentlemen in the centre of the foreground are playing polo.

Canvas, 19 1/4 in. by 26 1/4 in.



NEER (AERT VAN DER)

(1603-1677)

19. — River Scene. Sunset

A river scene, with buildings, a windmill, and numerous sailing boats; fishermen with a boat and nets in the foreground : the setting sun is seen through the trees.

Signed with initials.

Canvas, 37 in. by 53 1/2 in.



18. — NEER (AERT VAN DER).



19. — NEER (AERT VAN DER).

NEER (AERT VAN DER)

(1603-1677)

20. — River Scene by Moonlight

In the centre of the foreground are three cows, two of which are lying down. Beyond, on the left are seen the outskirts of a town with a church and steeple; a windmill in the distance. On the right, cottages amongst trees.

Signed.

Panel, 19 3/4 in. by 23 1/2 in.



NEER (AERT VAN DER)

(1603-1677)

21. — Village on the banks of a Canal. Moonlight Effect

In the centre of the composition rises the massive silhouette of a windmill, from behind which the moon sheds the luminous rays which illuminate the whole of the marshy landscape. In the foreground on the left are two men and a dog. A little further off, the two towers of a church emerge from a cluster of trees and houses. In the centre, an expanse of water stretches to the right, with sailing boats, a vessel under weigh, a moored boat, some leafless trees, and in the background, another windmill and some houses.

Canvas, 28 1/2 in. by 38 1/2.

Collection of Mons. Berton-Auger, Château des Carmes, Sarthe, France.



20. — NEER (AERT VAN DER).



21. — NEER (AERT VAN DER).

NETSCHER (GASPAR)
(1639-1684)

22. — Young Lady feeding a Parrot

She is standing at an arched window, dressed in a white satin gown with a blue scarf round her shoulders, reaching up with her left hand to the parrot which is perched on a cage suspended on the right. An Oriental carpet lies on the window sill, the under part of which is decorated with a bas-relief representing Roman warriors.

Panel, 13 in. by 10 1/4 in.

Engraved by N. Thomas in the "Galerie Lebrun".

— in Ch. Blanc's "Vie des Peintres".

From the collection of M. Tronchin, Paris, 1780.

— — M. Lebrun, Paris.

— — M. Max Kann, Paris.

— — the Marquis da Foz, Paris, 1895.

— — M. Jules Cronier, Paris.



OSTADE (ADRIAEN VAN)
(1610-1685)

23. — Peasants before a Village Ale-house

In the foreground, a man seated near a tub, which serves for a table, with a pipe in his left hand, the right resting on his knee. On the opposite side a woman is seated holding a jug in one hand and a glass in the other, with a dog by her side. She is talking with a man standing on the farther side, with one foot resting on a stool, who is in the act of filling his pipe. Behind this group are two children playing with a dog, and two hens. In the background a company of peasants are carousing under a shed on the left, and two men are playing at bowls near by. A woman with a child is seen through the door of the house.

Signed and dated : *A. v. Ostadé*, 1676.

Panel, 17 3/4 in. by 14 1/2 in.

From the Baring Collection.



23. — OSTADE (ADRIAEN VAN).



22. — NETSCHER (GASPAR).

REMBRANDT VAN RYN

(1606-1669)

24. — Rembrandt in a brown Coat

Aged fifty-four. Turned to the right, looking at the spectator. In a brown cloak and black cap, his pale red under-dress showing at the breast. Bust, life-size.

Signed : *Rembrandt f.*, 1660.

Canvas, 30 1/2 in. by 26 in.

Exhibited at the Royal Academy, London, 1890.

Etched by G. F. Schmidt.

Bode " The Complete Work of Rembrandt ", vol. VI, n° 429.

Mentioned in Smith, n° 210; Bode, pp. 543, 585, n° 189; Dutuit, p. 42, n° 168; Michel, pp. 434, 556; Waagen, " Art Treasures ", vol. II, p. 103; Moes, " Iconographia Batava ", n° 6693-61.

From the collection of the Duc de Valentinois, Paris.

| | | |
|----|---|------------------------------------|
| — | — | Lord Radstock, London, 1826. |
| — | — | Alex. Baring, London. |
| -- | — | Lord Ashburton, The Grange, Hants. |



REMBRANDT VAN RYN
Rembrandt in a brown Coat



REMBRANDT VAN RYN
Portrait of a Man with close-cropped Hair

REMBRANDT VAN RYN

(1606-1669)

25. — Portrait of a Man with close-cropped
Hair

Turned to the right, seated in an arm-chair of brown wood, gazing steadily at the spectator. His right hand is on the arm of the chair, with his left he holds his broad-brimmed black hat. His closely cropped hair, his pointed beard and his moustache are gray. He is plainly dressed in black, with a pendant ruff. Behind him, on the left is a table with a red cover. A bright light from the left falls on the right side of his face and his collar. Almost full-length, life-size.

Signed near the top right hand corner : *Rembrandt. f.*. 1635.

Inscribed on the left : *Aet. 69.*

Canvas, 49 in. by 37 1/2 in.

Exhibited at the Royal Academy, London, 1890.

Exhibited at the National Loan Exhibition, London, 1909.

Mentioned in Smith, n° 342; Bode, p. 585, n° 194; Dutuit, p. 42, n° 276;

Michel, p. 557; Waagen, II, p. 103.

Bode, "The Complete Work of Rembrandt", vol. III, n° 225.

From the Hoofman Collection, Haarlem.

From the Lord Ashburton Collection, The Grange, Hants.

REMBRANDT VAN RYN

(1606-1669)

26. — A Man with a pointed Beard, a wide
Cap and a gold Chain

Turned to the left, the head and eyes to the spectator. A black velvet cap on the bushy hair. The beard cut short. A black cloak with a rich gold chain across it leaves the throat bare. Dark background. The light falls into the picture from the left.

Signed on the left above the shoulder.

Panel, 16 3/4 in. by 15 1/2 in.

Described by Bode "The Complete Work of Rembrandt", vol. VIII, n° 578.



REMBRANDT VAN RYN

(1606-1669)

27. — Old man with a gray Beard, wearing
a Turban

Bust, three-quarters to the right, the face turned almost full to the spectator. A voluminous and richly embroidered turban rests on his rugged forehead. His thick gray beard falls over his sumptuous tunic. His right shoulder emerges from the heavy folds of a dark cloak. He seems to be leaning on his right elbow.

Signed to the right, above : *Rembrandt, f.*

Panel, 28 1/2 in. by 23 1/4 in.

An old engraving of this picture exists (20 × 14), inscribed : *Rembrandt pinx..... Jommereau scul..... Roma, 1775.*

From the collection of the Château de Kinkempois, near Liège, Belgium.



27. — REMBRANDT VAN RYN.



26. — REMBRANDT VAN RYN.

REMBRANDT VAN RYN

(1606-1669)

28. — Portrait of an elderly Man with
a pointed gray Beard

Turned to the right, looking at the spectator. He has short gray hair, partly covered by a high broad-brimmed black hat, and a gray moustache and pointed beard. Over his plain cloth doublet he wears a simple flat collar with tassels. His short cloak is thrown back over his shoulder. In his left hand he holds his gloves. A strong light falls from the left on the right side of his face and his collar. Dark background, lighted up on the left. Half-length, life-size.

Signed : *Rembrandt f.*, 1641.

Panel, 34 1/2 in. by 26 1/4 in.

Exhibited at the Royal Academy, London, 1890.

Mentioned in Decamps, vol. I, p. 307; Smith, n° 297; Vosmaer, p. 562; Bode, p. 585, n° 190; Dutuit, p. 42, n° 340; Michel, pp. 482, 557. Bode, "The Complete Work of Rembrandt", vol. IV, n° 277.

From the collection of the Duc de Valentinois, Paris.

- | | | |
|---|---|----------------------------------------|
| — | — | M. Serville, Paris, 1812. |
| — | — | the Prince de Talleyrand, Paris, 1831. |
| — | — | John Smith. |
| — | — | Lord Ashburton, The Grange, Hants. |



HENDRICK VAN RYN
THIRTIETH AN OLDLY MAN.



EMERSON VAN DYCK
Portrait of a Man with a Scarf

REMBRANDT VAN RYN

(1606-1669)

29. — Portrait of a Man with a Scarf

Turned to the right, looking at the spectator. His thick dark hair partly hidden under a broad-brimmed black felt hat. He has a pointed, light brown beard. He wears a doublet of black spotted silk, and over it a pleated pendant ruff edged with lace. A gold trimmed scarf passes across his doublet from his right shoulder to his left hip. Bust, life-size.

Signed on the right : *Rembrandt f.*, 1633.

Panel. Oval, 29 1/2 in. by 24 3/4 in.

Exhibited at the Royal Academy, London, 1890.

Mentioned in Smith, n° 304; Bode, p. 531, n° 195; Dutuit, p. 42, n° 277; Michel, p. 556.

Bode, "The Complete Work of Rembrandt", vol. II, n° 104.

From the Count Pourtalès Collection, 1825.

From the Lord Ashburton Collection, The Grange, Hants.

REMBRANDT VAN RYN

(1606-1669)

30. — A young Girl looking down

About twenty years old, nearly full-face, looking down. Her smooth brown hair is drawn into a little yellow cap at the back of her head. Dark brown dress with light brown sleeves. Round her neck a double red cord, above which the chemisette shows in the square-cut bodice. The light falls into the picture from above on the left.

Painted about 1654.

Panel, 9 in. by 8 in.

Described in Bode's "The Complete Work of Rembrandt", vol. VIII, n° 588.
Mentioned and reproduced in S. Reinach's "Tableaux inédits ou peu connus tirés des collections françaises", p. 56, pl. XLVI.

From the collection of Baron Delfau de Pontalba, Senlis, France.



REMBRANDT VAN RYN

(1606-1669)

31. — Rembrandt's Mother in a black Hood

Facing the spectator, in a large black hood, the wings of which fall upon her brown dress. At the throat a small portion of a white chemisette, in which is an ornament drawn with the butt-end of the brush. Her eyes are slightly downcast. The light falls upon her from the left. Light-greenish background. Bust, life-size.

Painted about 1630.

Panel, 13 3/4 in. by 11 1/2 in.

Closely akin to the etching by Rembrandt, Bartsch, n° 352.
Described in Bode's "The Complete Work of Rembrandt", vol. I, n° 21.
Exhibited at the Rembrandt Exhibition, Amsterdam, 1898.
From the collection of Mr. Arthur Sanderson, Edinburgh.



31. — REMBRANDT VAN RYN.



30. — REMBRANDT VAN RYN.

RUBENS (P. P.) and F. SNYDERS

(1577-1640)

(1579-1657)

32. — The Adventure of Philopœmen

Philopœmen, the Achæan General, is chopping wood for the cook-maid at an inn. On the left side stands a large table, on which is piled a quantity of provisions, consisting of a dead fawn, a swan, a peacock, and a boar's head, intermixed with fruit and vegetables. These are painted by Snyder.

Canvas, 91 1/4 in. by 110 1/2 in.

Engraved by N. Varin, in the " Orleans Gallery ".

Mentioned by Decamps, vol. I, p. 314.

— Max Rooses, vol. IV, p. 14.

— ~~Waagen~~.

From the collection of the Duc d'Orléans, 1798.

— — Comte de Ganay, Paris.



RUBENS (PETER PAUL)

(1577-1640)

33. — Portrait of a Rector of the University of Louvain

Standing, three-quarters to the left, three-quarters length. He has a black moustache and chin-tuft, and is dressed in a black gown with a very high wide collar. In his left hand, which is hanging by his side, is a string of black beads. With his uplifted right hand he holds his black cap to his breast.

A coat of arms above, to the right.

Panel, 43 1/2 in. by 31 in.

From the collection of Huybrecht, Antwerp.

— — J. Allard, Brussels.

— — Prosper Crabbe

Prosper Crabbe Sale, Paris, 1890.



32. — RUBENS (P. P.) AND SNYDERS (F.).



33. — RUBENS (PETER PAUL).

RUISDAEL (JACOB VAN)

(1628 or 1629-1682)

34. — A Landscape

Described in Smith's Catalogue (part VI, p. 59, n° 188) as follows :

« A view in Holland, represented under the effect of recent heavy rains, by which a road and the adjacent ground are overflowed. The scene is also distinguished by two small oak trees on a hillock near a road, and on the opposite side by a wood which bounds the view. A traveller is seated at the foot of the hillock near the water, at which his dog is drinking ».

Signed with monogram.

Panel, 9 3/4 in. by 13 in.

Engraved by W. Austin.

Exhibited at the Royal Academy, London, 1890.

Described in Dr. Waagen's " Art Treasures ", vol. II, p. 110.

Described in Smith's " Catalogue Raisonné ", part VI, p. 59, n° 188.

From the collection of G. Watson Taylor, London, 1823.

— — Alexander Baring
— — Lord Ashburton, The Grange, Hants.



RUISDAEL (JACOB VAN)

(1628 or 1629-1682)

35. — A Water-Fall in a Forest

A dark forest extends from the foreground on the right to the background on the left. Towards the middle of the composition, a man in a white blouse is standing near a fire. The water is rushing over rocks covered with moss. To the right are two enormous blocks, one resting on the other, and from one of these, an up-rooted tree-trunk has fallen across the centre of the bar. Cloudy sky.

Signed.

Canvas, 23 1/2 in. by 27 in.

Exhibited at Burlington House, 1883.

Collection of Sir William Knighton, Bart., Blendworth Lodge, Hants.

Sir George Donaldson, London.



34. — RUISDAEL (JACOB VAN).



35. — RUISDAEL (JACOB VAN).

RUYSDAEL (SALOMON VAN)

(about 1600 — 1670)

36. — River Scene

To the left, the entrance of a village, on the wooded bank of a wide water-course. In front of a group of houses stands a cart containing several peasants, who are singing and shouting to a boat-load of persons on the water, apparently in a convivial mood. A peasant, watched by two children, has placed a trough of water before the two horses harnessed to the cart, and one of these, a white mare, is suckling her foal. Two horsemen are advancing to a group of houses, above which rises the square tower of a church. A large ferry-boat bearing half a dozen cows is approaching the bank. A sailing boat with numerous passengers is leaving, and other boats are dotted over the water from the middle distance to the background, where, on the right, is the outline of another village.

Signed.

Canvas, 40 in. by 51 in.



SNYDERS (FRANS)

(1579-1657)

37. — Still-Life

In the centre of a table partly covered with a white cloth is a deer, hanging by its right hind-leg. To the left are some melons and a basket full of grapes, apples, plums, peaches etc. To the right some artichokes, and under a large china dish containing a lobster, a bundle of asparagus. Behind, to the left, on the sill of a casement-window, a cat and a parrot look threateningly at each other.

Canvas 47 1/2 in. by 69 in.



36. — RUYSDAEL (SALOMON VAN).



37. — SNYDERS (FRANS).

SLINGELANDT (PIETER VAN)
(1640-1691)

38. — A Kitchen Interior

In the foreground on the left a young servant, her head covered with a white cap, is pumping water into a tub. Beside her, almost in the embrasure of the window, is a cask on which lies an overturned pewter jug: a broom and a copper boiler rest against the cask. A large sieve contains mussel-shells. Towards the middle of the room, two women, also wearing white caps, are washing in a wooden tub placed on a stool. Beside them is a large basket of linen, and in the background to the right, a clothes-boiler on the fire.

Panel, 17 in. by 14 in.

From the collection of M. Edwards, Paris.



SLINGELANDT (PIETER VAN)
(1640-1691)

39. — Family Portrait

A man of rank is standing in a garden beside his wife, who is seated in the centre, near a table covered with a red cloth. Two smartly dressed little girls are playing on the ground in front of them. A younger child is seated on the table, supported by its nurse, beside its mother, who holds out her left hand to it. In the background is the wing of a country-house, with a piece of water and the trees of a park.

Signed.

Canvas, 28 in. by 33 1/4 in.

From the collection of the Duc de Morny.



38. — SLINGELANDT (PIETER VAN).



39. — SLINGELANDT (PIETER VAN).

STEEN (JAN)

(1626-1679)

40. — Backgammon Players

An interior, with a man seated at a table on which is a backgammon-board; a woman standing on the opposite side of the table is in the act of throwing the dice; in her left hand she holds a jug; behind stands a man holding a glass; in the background on the right a woman marking the reckoning, on the left a man holding up a coin.

Signed.

Panel, 16 in. by 14 in.

Mentioned in Hofstede de Groot's "Catalogue of Dutch Painters", n° 725 a.
From the collection of Miss C. E. Younge, London, 1902.

— — Sir W. C. Quilter, London, 1908.



STEEN (JAN)

(1626-1679)

41. — Interior of a Tavern (Jan Steen and his Master Craesbeeck)

A young cavalier, wrapped in a wide mantle, a hat with feathers on his long curly hair, is seated by a table, on which he rests his right elbow. He looks round and talks to a young maid-servant, who stands on the right; she offers him a glass of wine with her right hand, and holds a tankard in her left. An elderly man, a long clay pipe in his mouth, is seated on the farther side of the table.

Signed : *J. Steen*

Panel, 11 1/2 in. by 9 1/2 in.

From the collection of the Hon. W. F. B. Massey-Mainwaring.



11. — STEIN (JAN).



12. — STEIN (JAN).

STEEN (JAN)

(1626-1679)

42. — A Lady at the Harpsichord

Near her is a man sitting on a chest and leaning his arm on the harpsichord; he holds a glass in his hand. In the foreground a dog; in the background a woman peeling apples.

Signed.

Panel, 26 in. by 22 in.

Mentioned by Westrheene "Jan Steen", p. 168, n° 463.

— — Hofstede de Groot, p. 100, n° 427.

From the collection of Gaillard de Gagny, Paris, 1762.

— — D. Fiers Kappeyne, Amsterdam, 1775.

— — R. Bischoffsheim, Paris.

— — Michel Ephrussi, Paris.



TENIERS (DAVID), the Younger

(1610-1690)

43. — Boors playing with Dice

A party of four boors are assembled round a table in the foreground; the one nearest the spectator is seated, with a pipe in his hand. An old man, standing in front of him, with one hand leaning on the table, is in the act of throwing the dice, while the two other men are looking on attentively. An old woman is entering at a door on the right, with a dish in one hand and a jug in the other.

Signed and dated : *D. Teniers F.* 1648.

Copper, 9 $\frac{3}{5}$ in. by 13 $\frac{1}{4}$ in.

From the collection of Berton-Auger, château de Carmes, Sarthe.



42. — STEEN (JAN).



43. — TENIERS (DAVID) THE YOUNGER.

TERBORCH (GERARD)

(1617-1681)

44. — A Lady and Child

A lady, wearing a black lace hood and kerchief, a yellow silk jacket bordered with ermine, and a gray skirt, seated, paring an apple for a child, who stands by her. The child, wearing a hat and feathers, is looking with anxious impatience in its mother's face; a table covered with a blue cloth, on which are a china bowl, containing fruit, and a silver candlestick, is placed before her, and a basket stands on the ground.

Signed with monogram and dated 1661.

Panel, 14 1/4 in. by 11 1/2 in.

Mentioned by Smith, n° 69.

From the collection of M. Robert de Saint-Victor, Rouen, 1822.



VOS (CORNELIUS DE)

(About 1585-1651)

45. — Portrait of a Lady

Seated in an armchair, turned to the left, looking at the spectator. Dressed in a black gown with a bodice of flowered silk, a large ruff, and lace cuffs. gold embroidered cap. A red curtain in the back-ground. Three-quarters length figure, life-size.

Panel, 46 in. by 35 1/2 in.

Exhibited at the Royal Academy, London, 1892.

From the collection of Charles Butler, Esq., London.



45. — Vos (Cornelius de).



44. — Terborch (Gerard).

WOUWERMAN (PHILIPS)

(1619-1668)

46. — Horsemen before a Canteen Tent

D^r Hofstede de Groot describes the picture (n^o 860) as follows :
“ Above the entrance of the tent are a flag and a crown fixed to a pole. A trumpeter in a red tunic, on horseback, sounds his instrument. Other persons on horseback and on foot. In the foreground, two children playing with dogs, and a few fowls ”.

Signed with a monogram composed of a P and a W upon the sign of the tent.

Panel, 14 1/4 in. by 16 1/4 in.

From the collection of Sir George Donaldson, London.



WOUWERMAN (PHILIPS)

(1619-1668)

47. — Tilting at the Ring

D^r Hofstede de Groot describes the picture (n^o 1029) as follows:
“ On a piece of sandy ground with a row of houses to the right, a party of ten peasants on horseback, armed with lances, are engaged in this old Dutchpastime. The ring is fixed to a tub filled with water and hanging from a pole placed across the middle of the road. One horseman, who has just galloped up, seems to have carried off the ring. In the centre of the group to the left a peasant on a gray horse is drinking from a pitcher. ”

Panel 17 1/2 in. by 20 1/2 in.

Mentioned by Smith, “ Cat. Rais. ”, n^o 118, p. 235, and Suppl., n^o 42.

— — Charles Blanc, “ Trésor de la curiosité ”, I, 337, 338; II, 93.

— — Buchanan, I, 253.

— — Hofstede de Groot, n^o 1029.

Engraved by Moyreau.

From the collection Hallé, 1737.

— — de Gagny, 1776.

— — Comte de Merle, 1784.

— — de Calonne, London, 1795.

— — Walsh Porter, 1810.

— — Elisha Biscoe, 1833.



46. — WOUWERMAN (PHILIPS).



47. — WOUWERMAN (PHILIPS).

WOUWERMAN (PHILIPS)

(1619-1663)

48. — Fishermen on a Beach

In the foreground to the left, at the base of an ancient tower, a group of fishermen and women are gathered. The latter are bringing the fish in baskets, and spreading it out before a horseman who seems to be superintending the work from the saddle of his white horse. The fishermen remain inactive, some standing with their hands in their pockets, others seated or lying on the ground. Behind the group rise the masts of two boats. To the left, below, lies the beach, washed by the sea. Scattered over it are horsemen, foot-passengers, dogs, a carriage, and men wading waist-deep in the water. A boat rides at anchor, and at the mouth of the creek formed by the promontory on the right and the hillock on the left, are several sailing vessels; another is visible in the offing.

Canvas, 21 in. by 30 in.

Mentioned by Smith, n° 503.

From the collection of William Wells, Redleaf, 1890.



WYNANTS (JAN)

(1625-1682)

49. — L'Arbre dépouillé (The leafless Tree).

Described in Smith's Catalogue (Part. VI, p. 26, n° 126) as follows: "The view exhibits a hilly and agreeable site, intersected by a winding road, on which are four sportsmen, two of whom are seated, a third is standing with a hoop of hawks in his hand, and the remaining person is approaching; four dogs follow the party. Two old trees are on the right: beyond these is some high ground, enclosed by a rustic fence; and still farther are some clumps of trees. This very excellent picture has the advantage of the figures being by Adrian van der Velde".

Signed.

Canvas, 60 1/2 in. by 29 1/4 in.

Smith, n° 126 and Suppl., n° 10.

From the collection Van Hal, Antwerp.

— — — Boursault, Paris.

— — — Higginson, England.

— — — Schneider, Paris, 1876.

— — — Rikoff, 1907.



48. — WOUWERMAN (PHILIPS).



49. — WYNANTS (JAN).

ITALIAN AND SPANISH SCHOOLS

CONTI (BERNARDINO DEI)
(XVIth century)

50. — Portrait of the Duchess of Milan

In profile to the left, her hands folded in prayer. A chaplet of brown beads on her head, a string of pearls round her neck. Gown of gold brocade with slashed sleeves. Bust, half the size of life.

Panel, 20 in. by 12 1/2 in.

Portrait of the Duchess of Milan
From the collection of Prince Brancaccio, Rome.



GHIRLANDAJO (RIDOLFO DEL)
(1483-1561)

51. — Portrait of a young Lady

Turned slightly to the right, looking at the spectator. A white cap and a veil over her dark hair. Bust, life-size.

Panel, 17 1/4 in. by 12 1/2 in.

From the collection of Prince Brancaccio, Rome.



51. — GHIRLANDAJO (RIDOLFO DEL).



50. — CONTI (BERNARDINO DEI).

GHIRLANDAJO (DOMENICO DEL)

(1449-1494)

52. — The Adoration of the Magi

The Madonna, in a rich red dress with a long blue cloak and white veil, is seated on a stone bench, with the Infant Saviour on her lap; St. Joseph, holding a staff, stands behind; one of the kings kneels in adoration in the foreground, while the other two, one kneeling and one standing, offer gifts to the youthful Christ; further back, a donor in red is kneeling; a rustic roof is supported above the Holy Family; parties of horsemen and attendants are seen to the right and left, and a castle in an undulating landscape appears in the distance.

The artist's emblem, a gourd, with the date 1488, in the foreground on the left. Probably a predella.

Canvas, 12 1/4 in. by 26 1/2 in.

From the Corsini Palace, Rome.



GOYA Y LUCIENTES (FRANCISCO)

(1746-1828)

53. — « Capricho »

Two young ladies, and a man playing a guitar, seated on a tree-trunk. One of the young ladies is seated in the centre, dressed in a white gown with black lace, and a blue jacket; she holds a fan, and is looking towards the spectator. She is listening to her companion, who whispers in her ear, probably concerning the man who is seated opposite, singing and accompanying himself on the guitar.

Canvas, 14 1/4 in. by 17 3/4 in.



52. — GHIRLANDAJO (DOMENICO DEL).



53. — GOYA Y LUCIENTES (FRANCISCO).

E Luca

GOYA Y LUCIENTES (FRANCISCO)

(1746-1828)

54. — Portrait of a Lady

Nearly to the front, head turned to the right, looking at the spectator. Flowers in her dark brown hair, which is piled high on her head. Reddish brown dress with frill at the bosom. Pink bows in front of bodice and on both arms. Half-length figure, life-size. In a painted oval, decorated with oak-leaves.

Canvas, 31 1/4 in. by 24 3/4 in.

From the collection of Mme la Comtesse Muysart, Paris.



GOYA Y LUCIENTES (FRANCISCO)

(1746-1828)

55. — Portrait of Thérèse Cabarrus, afterwards Princesse de Chimay

Turned to the right, looking at the spectator. Black mantilla and tortoise-shell comb in her black hair. Upright muslin collar, red fichu, white chemisette, blue mantle over left arm.

Canvas, 18 in. by 14 1/2 in.

Thérèse Cabarrus was the daughter of a Spanish banker of Bordeaux. When the portrait was painted, she was the wife of the Marquis de Fontenay; she afterwards became the famous Mme Tallien, mother of Dr. Cabarrus, who dropped the name of his father Tallien, which had become discredited under the Restoration.

Mme Tallien died Princesse de Chimay.



55. — GOYA Y LUCIENTES (FRANCISCO).



54. — GOYA Y LUCIENTES (FRANCISCO).

LIPPI (FILIPPINO)

(c. 1457-1504)

56. — Virgin and Child

The Virgin is seated, three quarters to the left, her face turned to the spectator; her head is encircled by a halo, and covered with a transparent veil. Over a close-fitting under-dress she wears a velvet mantle with a gold-embroidered border. The Child lies on her lap, stretching out his arms to her, but looking towards the spectator. A window shows a landscape in the background with trees and hills.

Panel, 28 $\frac{3}{4}$ in. by 18 in.

From the collection of the Baron Palumbo, Florence.

1710 Henry Barton Jacobs, Thelma



LUINI (BERNARDINO)

(between 1475 and 1480 — about 1532)

57. — Madonna and Child and St. John

The Virgin is seated, with her arms round the Infant, who stands on her knees, receiving a flower, which the little St. John, who stands on the left, is offering to him.

Panel, 17 $\frac{1}{4}$ in. by 13 $\frac{1}{4}$ in.

From the Albani Collection, Florence.



56. — LIPPI (FILIPPINO).



57. — LUINI (BERNARDINO).

LUINI (BERNARDINO)

(between 1475 and 1480 — about 1532)

58. — St. Agnes

Full face, holding a lamb and a palm-branch. Green dress and red mantle lined with white. A veil on her head. On the right a branch of lilies. Half-length, less than life-size.

Panel, 20 1/4 in. by 16 1/2 in.

From the collection of the Marquis de Salamanca.



MORALES (LUIS DE)

(1500-1586)

59. — Virgin and Child

The Virgin to the left, lilac robe, blue mantle over head and right shoulder. She supports the Infant who is in her lap, and who holds a thin wooden cross.

Panel, 28 1/2 in. by 18 1/2 in.

From the collection Marc Antokolsky, Paris.

Ivan Stehoukine, Paris.



58. — LUINI (BERNARDINO).



59. — MORALES (LUIS DE).

MORONI (GIOVANNI-BATTISTA)

(1525-1578)

60. — Portrait of the Senator Vercellino Olivazzi

Turned slightly to the right, looking at the spectator. Short white beard. Black cap, small white ruff, and black doublet. He holds his gloves with his right hand, his left is on the hilt of his sword. Half-length figure, life-size.

Canvas, 38 1/4 in. by 31 1/2 in.

Mentioned by Georges Lafenestre in "La Revue de l'Art", 1909, p. 20.
From the collection of Count Paolo Luppi, Bergamo.



MORONI (GIOVANNI-BATTISTA)

(1525-1578)

61. — Portrait of a Man

Three-quarters length, almost full face. His face is full of energy and somewhat scornful in expression. He has short hair and a gray beard. A collar with insertion is turned down over his dark doublet. His right hand is slightly raised, and the thumb is thrust into his girdle, which is ornamented with gold buckles. His left hand rests on the hilt of his sword.

Panel, 38 in. by 29 1/2 in.



61. — MORONI (GIOVANNI-BATTISTA).



60. — MORONI (GIOVANNI-BATTISTA).

The Hague, Mauritshuis.

MURILLO (BARTOLOMÉ ESTÉBAN)

(1618-1682)

62. — Child with a Lamb

The child, his face turned to the spectator, is seated on a stone which has fallen from a ruin. In his right hand, he holds a long, thin crozier, his left hand rests on the back of a lamb which stands by his side. He has bare feet, the left foot raised and laid upon the stone. To the left, fragments of columns. To the right, a landscape, showing the silhouette of a crouching figure.

Canvas, 15 3/4 in. by 13 in.

Mentioned in Curtis' "Murillo" n° 1737.

— Lejeune's "Guide de l'Amateur", II, 239.

From the collection of M. de la Bastide.



PANTOJA DE LA CRUZ

(1751-1810)

63. — Portrait of a noble Lady

Standing, turned to the right, looking at the spectator. Black mantle ornamented with gold buttons over red dress. Muslin cap held by a gold circle, pearls in her auburn hair, pearl-earring and a double string of pearls round neck, descending to the waist. She holds her gloves in her right hand, her left rests on a table covered with a green cloth. 3/4 life-size.

Canvas, 47 3/4 in. by 35 3/4 in.



63. — PANTOJA DE LA CRUZ.



62. — MURILLO (BARTOLOMÉ ESTÉBAN).

RAPHAEL SANZIO

(1483-1520)

64. — Portrait of a young Lady

Turned to the left, looking at the spectator. Fair curling hair falling on her shoulders. Red dress, white chemisette. Her hands crossed in front. Half-length. Nearly life-size.

Panel, 24 3/4 in. by 18 1/2 in.

From the collection of Prince Brancaccio, Rome.



RAPHAEL SANZIO
Portrait of a young Lady

THEOTOKOPULI (DOMENICO) called El Greco
(1548-1614)

65. — St. James

Standing on an eminence in a mountainous landscape. White tunic, orange mantle. Hat hanging on his back. He holds a long staff in his right, a book in his left hand.

Canvas, 23 1/4 in. by 11 3/4 in.

From the collection Ivan Stchoukine, Paris.

Hispania Soc. N. 7.

THEOTOKOPULI (DOMENICO) called El Greco
(1548-1614)

66. — Portrait of Constantin de Baillis

Turned to the left, head slightly to the right, looking at the spectator. Black vest on a grey dress. Large black cap. Small ruff and ruffles. His right hand rests on the hilt of his sword. He holds out his left as if addressing some one.

Three-quarters length. Life-size.

Coat of arms above on the right, with the name of Constantius de Baillis.

Canvas, 47 1/4 in. by 36 1/4 in.

2 coll. Prince Sapieha.



66. — THEOTOKOPULI (DOMENICO) CALLED EL GRECO.



65. — THEOTOKOPULI (DOMENICO) CALLED EL GRECO.

THEOTOKOPULI (DOMENICO) called El Greco

(1548-1614)

67. — The Holy Family

The Virgin in a red robe and a blue mantle with a white mantilla over her head supports the Infant with her left hand, and offers him with her right, two pears. To the left, St. Joseph in a yellow mantle offers a bowl of fruit to the child. Behind the Virgin, St. Anna wrapped in a red cloak, has her right arm round the Virgin's shoulder.

Three-quarters length, nearly life-size.

Canvas, 47 1/2 in. by 39 in.



67. — THEOTOKOPULI (DOMENICO) CALLED EL GRECO.

THEOTOKOPULI (DOMENICO) called El Greco
(1548-1614)

68. — Supper in the House of Simon

An interior containing sixteen figures. Christ is seated in the place of honour at the far side of the table, which occupies the centre of the composition. A plain wall forms the background; two windows on either side; Mary Magdalen is in the act of pouring ointment over the head of Christ.

Canvas. 58 in. by 40 in.

Mentioned in "El Greco", by M. B. Cossio, p. 601, n° 314.
Exhibited at the National Loan Exhibition, London, 1909.
From the collection of M. Madrazo, Madrid.

— — the Marquis de Salamanca, Madrid.
— — M. Ivan Stchoukine, Paris.

*L. Valentin
Museum
St. Petersburg
Lith. (from the original)*



68. — THEOTOKOPULI (DOMENICO) CALLED EL GRECO.

THEOTOKOPULI (DOMEXICO) called El Greco
(1548-1614)

69. — Christ with Mary and Martha

Christ, in a red robe and a blue mantle, is seated at the further end of the table. Right and left three apostles. Martha is approaching him with a glassbowl; Mary, the upper part of her body partly uncovered, stands on the right. Stairs in the background lead to another room.

Canvas, 58 1/2 in. by 40 in.



69. — THEOTOKOPULI (DOMENICO) CALLED EL GRECO.

THEOTOKOPULI (DOMENICO) called El Greco
(1548-1614)

70. — Mary Magdalen

Seated, three-quarters length, confronting the spectator, her head turned a little to the right and uplifted. Her hair falls in loose tresses on her shoulders over a kind of very ample peplum. Her right arm, emerging from a wide sleeve, is raised, and the hand is laid upon her bare breast. Her left hand rests upon a human skull lying on a book. To her left rises a precipitous rock, on which are a few scanty plants. To her right is a ciborium, and beyond, a view over a wide plain.

Canvas, 61 in. by 47 in.

Mentioned by Miguel Utrillo and reproduced as a bust in "L'Art et les Artistes", September, 1905.

Mentioned in "El Greco", by M. B. Cossio, p. 602, n° 319.

Accepted by MM. Beruete and Berenson.

From the collection of M. Ivan Stchoukine, Paris, April 9, 1907.

*Very fine
Domenico El Greco*



70. — THEOTOKOPULI (DOMENICO) CALLED EL GRECO.

TIEPOLO (GIOVANNI-BATTISTA)

(1696-1770)

71. — Jesus healing the Blind Man

Jesus, whose head is in profile, and surrounded by an aureole, stands before the kneeling blind man, and lays two fingers on his eye. An agitated crowd presses round them, trying to see what is happening. To the left, a little behind Jesus, a man in a turban is seated, looking straight before him, as if stupefied by the miracle. Beside him, another clings to a palm-tree, in order to support himself on a little elevation which enables him to command the scene. In the background to the right are the towers and walls of a town.

Canvas, 17 in. by 25 3/4 in.

Mentioned in Pompeo Molmenti's "G.-B. Tiepolo, La sua Vita e le sue opere", p. 149.



TIEPOLO (GIOVANNI-BATTISTA)

(1696-1770)

72. — The Baptism of Christ

Standing in the water, Christ, who is dressed in a white tunic drawn up above the knees, lays his hand upon his breast, while St. John, his left hand on his cross, pours water on the head of the Saviour from a shell in his right hand. Two angels kneel to his left on the river-bank. Three men opposite, one of whom is seated, observe the scene devoutly. Behind Jesus are three women, evidently deeply moved, and above his head in a cloud hovers the heavenly dove.

Canvas, 47 1/2 in. by 63 in.

A sketch for the Colleone Chapel at Bergamo.
From the Isolani Collection, Bologna.



71. — TIEPOLO (GIOVANNI-BATTISTA).



72. — TIEPOLO (GIOVANNI-BATTISTA).

VECELLIO (TIZIANO) called Titian

(1477-1576)

73. — Portrait of a Venetian Noble

A young man with a light chestnut beard and brown hair, wearing a black velvet cap adorned with precious stones. He is standing, three-quarters to the right, and three-quarters length, and wears a doublet of dark brownish red with cross bands of velvet and metal buttons, under a short cloak, a fold of which he holds back under his bent left arm, while in his hand he grasps a pair of doeskin gloves. His hose, of the same colour as his doublet, is puffed and slashed. Round his neck, a white lace collar.

His left arm hangs easily by his side; a soft, thick ruffle encircles the wrist. Behind him to the left, a red drapery is looped up, disclosing a grayish brown background.

Canvas, 41 in. by 30 1/2 in.

From the collection of Prince Brancaccio, Rome.



VECELLIO (CALLED TITIAN)
Portrait of a Venetian Noble

VELAZQUEZ (DON DIEGO DE SILVA Y)

(1599-1660)

74. — Philip IV. King of Spain

Turned to the right, looking at the spectator. He wears a black doublet, a stiff cambric collar encircles his throat. From a chain round his neck is suspended the Order of the Golden Fleece. Bust, life-size.

Canvas, 24 3/4 in. by 20 in.

From the collection of Prince Brancaccio, Rome.

ZURBARAN (FRANCISCO DE)
(1598-1662)

75. — Portrait of a Man

Turned to the left, looking at the spectator; short black hair, scanty moustache and « mouche ». Black dress, white linen collar.

Canvas, 21 in. by 20 in.

From the collection of M. Henry Willett, Brighton, England.



75. — ZURBARÁN (FRANCISCO DE).



74. — VELÁZQUEZ (DON DIEGO DE SILVA Y).

FRENCH SCHOOL

CHARDIN (JEAN-BAPTISTE-SIMÉON)

(1699-1779)

76. — The Dessert Still-Life.

On a stone bench, over which a white cloth has been carelessly thrown, stands a large silver tray full of fruits, some of which have rolled out on the stone. To the side is a bottle and a tall goblet, containing a little wine. A loaf of bread on another tray.

Signed to the left, on the stone.

Canvas. 31 1/2 in. by 24 3/4 in.

From the Comte de Béchevêt, Paris.



CHARDIN (JEAN-BAPTISTE-SIMÉON)

(1699-1779)

77. — Still-life

In the centre of a stone table stands a brazier, on which is a copper cauldron with the lid half removed. A bottle, a saucepan, two onions, some carrots, some leeks, and two other saucepans complete the composition.

Canvas, 26 1/2 in. by 32 1/2 in.



76. — CHARDIN (JEAN-BAPTISTE-SIMÉON).



77. — CHARDIN (JEAN-BAPTISTE-SIMÉON).

FRAGONARD (JEAN-HONORÉ)

(1732-1806)

78. — The Vow of Love

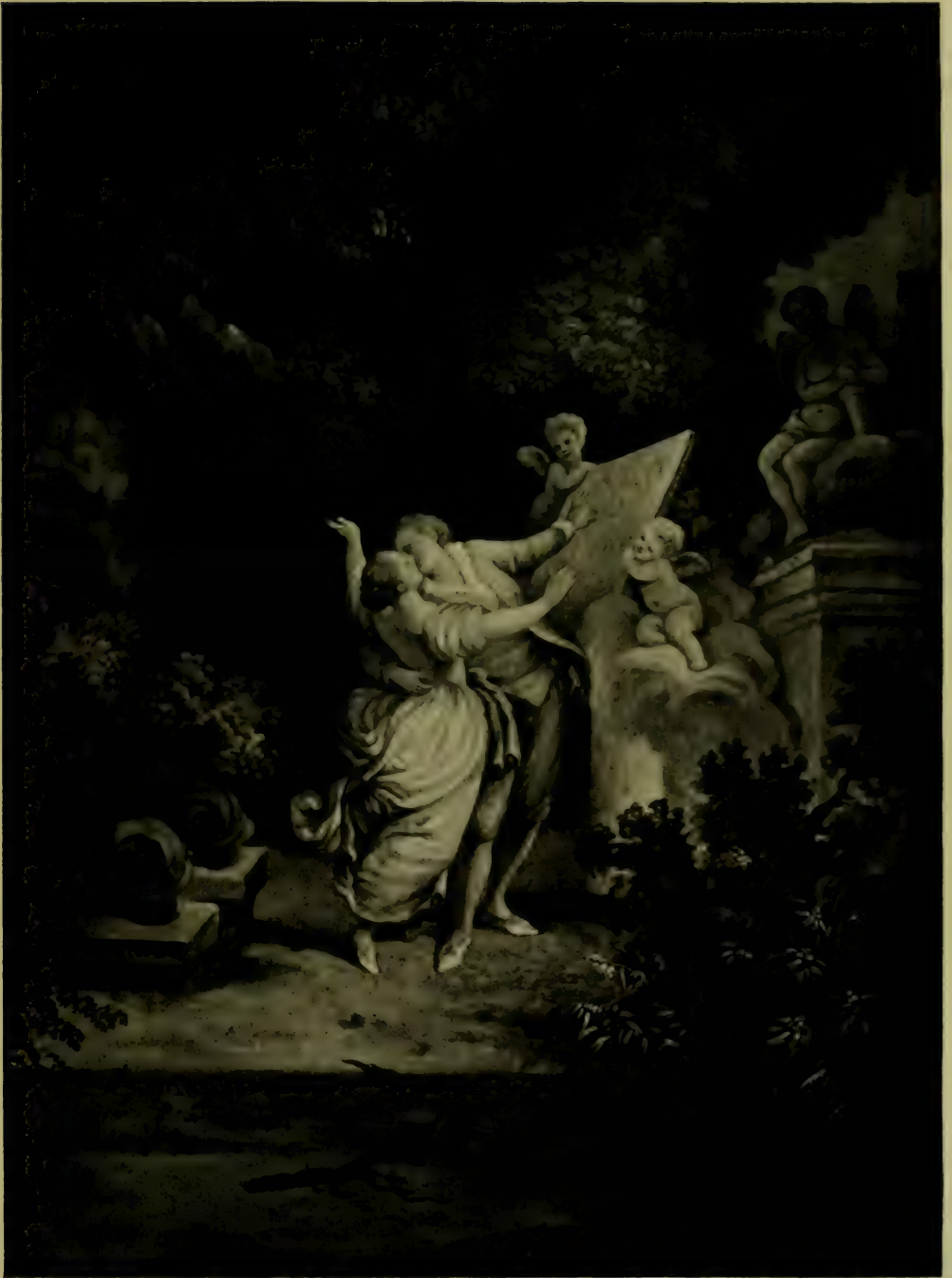
In a quiet glade in a shady park, a youth and maiden, clasping each other fondly, stand before a statue of Amor, swearing "to love each other all their lives", in accordance with the words graven upon a tablet which two little winged Cupids hold up to them. From the mysterious depths of the park, two lightly coloured silhouettes seem to be observing the young couple.

Canvas, 47 in. by 35 in.

Engraved under the title : "Le Serment d'Amour".

Exhibited at the Chardin-Fragonard Exhibition, Paris, June 1907 (n° 138).

From the collection of M. Charles Seppe, Paris.



78. — FRAGONARD (JEAN-HONORÉ).

LARGILLIÈRE (NICOLAS)

(1656-1746)

79. — Portrait of Madame de Longeais

Three-quarters length, turned three-quarters to the left, seated, her face turned to the spectator. Her slightly powdered hair is intertwined with ribbons and pearls. A cloak lined with figured silk is thrown across her shoulders. A bunch of flowers is fastened by a jewelled clasp to the front of her low-cut bodice.

Canvas, 31 1/4 in. by 25 in.



LARGILLIERE (NICOLAS)

(1656-1746)

80. — Portrait of Madame de Rignac

Seated, confronting the spectator, her head turned slightly to the right; three-quarters length. Her full, fresh face is crowned by powdered hair, dressed high, into which are fastened some red flowers. A voluminous mantle of blue velvet lined with figured brown silk is draped over her gray satin gown, the bodice of which is cut very low and edged with lace. A bunch of red flowers is fastened at the breast, where the lace of a chemisette appears.

Canvas, 32 in. by 25 1/4 in.

Acquired from the family of the Chevalier de Rignac.



80. — LARGILLIÈRE (NICOLAS).



79. — LARGILLIÈRE (NICOLAS).

LOO (CARLE VAN)

(1705-1765)

81. — Portrait of Queen Marie Leczinska

Seated, full-face, looking at the spectator. Strings of pearls are entwined in her hair. Richly embroidered dress, edged with lace at the bodice and sleeves. A velvet mantle ornamented with *fleurs de lys* and lined with ermine is draped round her waist and over her knees. Three-quarters length figure, life-size.

Canvas, 56 in. by 44 in.

This portrait was given by King Charles X, to the Abbé de Palme, chaplain of the Tuileries from 1815 to 1830. The Abbé was the great uncle of the Comte de Richouffts, the last owner of the picture.

Exhibited at the "Exposition de Cent Portraits de Femmes", Paris, 1909.



NATTIER (JEAN-MARC)

(1685-1766)

82. — Portrait of the Comtesse de Clermont

Turned to the left, looking at the spectator. White low-cut dress, the sleeve encircled by a string of pearls. A blue scarf is draped round her waist and over her right shoulder. Background of sky. Half-length figure, life-size.

Signed and dated : *Nattier, p. x.* 1745.

Canvas, 30 in. by 24 1/4 in.

From the collection of Comte Le Marois, Paris.



82. — NATTIER (JEAN-MARC).



81. — LOO (CARLE VAN).

NATTIER (JEAN-MARC)

(1685-1766)

83. — Portrait of Madame de la Porte,
née Caumartin

Seated, full-face, looking at the spectator. White low-cut dress, her right sleeve encircled with flowers, a string of pearls round her waist. She holds a garland of flowers with both hands. Background of sky. Three-quarters length figure, life-size.

Signed and dated : *Nattier, pinxit, 1752.*

Exhibited at the " Exposition de Cent Portraits de Femmes ", Paris, 1909.
From the collection of the Comte de Lariboisière, Paris.



83. — NATTIER* (JEAN-MARC).

NATTIER (JEAN-MARC)

(1685-1766)

84. — Portrait of Madame Elisabeth de
France, afterwards Duchess of Parma

Nearly full-face, looking to the left. Bows of mauve ribbon on her neck and in her powdered hair. Gray low-cut satin dress richly trimmed with lace and ribbons. A black veil fastened in her hair behind, falls over her right shoulder. She holds a closed fan in her right hand. Background of sky. Half-length figure, life-size.

Signed on the left : *Nattier, pinxit. 1749.*

Canvas, 31 1/2 in. by 24 3/4 in.

From the collection of the Comte de Chambord.

From the collection of Don Jaime de Bourbon, Duc de Madrid, Frohsdorf.



84. — NATTIER (JEAN-MARC).

PATER (JEAN-BAPTISTE)

(1696-1736)

85. — Blind Man's Buff

In the foreground a young cavalier is playing blind man's buff with two young ladies and urged on by a Cupid, is trying to kiss one of them, who is lifting the kerchief covering her eyes. On the left, three young ladies, one of them playing bagpipes, are seated on the ground near a fountain with the figure of a little Triton riding a Dolphin. Beyond this group four girls are decorating a term of Pan with garlands of flowers. Three Cupids are hovering in the sky on the right.

Canvas, 23 in. by 28 1/4 in.

Engraved by Champollion,

Exposition de Cent Chefs-d'Œuvres, Paris, 1892.

From the collection of M. A. Febvre, Paris, 1882.

— — — M. Ed. Keyser, Paris.

-- -- M. Michel Ephrussi, Paris.



PATER (JEAN-BAPTISTE)

(1696-1736)

86. — The Pleasures of Bathing

A bevy of young and pretty girls scattered round a small pool fed by a sculptured fountain crowned with a group of Tritons, enjoy the pleasures of the bath. In the foreground on the right, two girls in bathing-gowns are wading cautiously in the water. On the bank, in the shade of the trees, a group of five ladies taking luncheon. On the left a lady standing in conversation with another reclining on the ground; a third partly undressed, seated on the edge of the pond, encourages two dogs swimming in the water.

Canvas, 24 3/4 in. by 29 1/2 in.

From the collection of M. A. Febvre, Paris.

— — — M. George Franklin Ward, Harwall Hall, Shrewsbury.



85. — PATER (JEAN-BAPTISTE).



86. — PATER (JEAN-BAPTISTE).

VIGÉE-LEBRUN (LOUISE-ÉLISABETH)
(1755-1842)

87. — Portrait of the Artist

Turned to the right, standing, dressed in a greenish gown with a crimson sash round her waist, a white kerchief on her hair. She holds her brush and palette and stands before her easel on which is an oval picture. Three-quarters length figure, life-size.

Canvas, 31 1/4 in. by 25 1/4 in.



87. — VIGÉE-LEBRUN (LOUISE-ÉLISABETH).

EARLY ENGLISH SCHOOL

GAINSBOROUGH (THOMAS), R. A.

(1727-1788)

88. — Portrait of Mr. Montagu

Nearly full face; looking towards the left. Powdered hair. Blue coat and white neck-tie. He holds his hat under his left arm.

Canvas, 28 3/4 in. by 24 in.

From the family.

1712 R. A. Montagu - 1712



GAINSBOROUGH (THOMAS), R. A.

(1727-1788)

89. — Portrait of George, Prince of Wales, afterwards George IV

Turned slightly to the right, looking to the left. Powdered hair, green coat with yellow facings, and gold trimmings. A red curtain in the background on the left.

Canvas, 29 1/2 in. by 24 1/2 in.

Exhibited at the Grosvenor Gallery, London, 1885.

Mentioned in Sir W. Armstrong's "Gainsborough", p. 203.

Presented by the Prince of Wales to General Lord Lake.

From the collection of Viscount Lake.

— — M. S. Mendel.

— — M. W. B. Beaumont.



89. — GAINSBOROUGH (THOMAS), R. A.



88. — GAINSBOROUGH (THOMAS), R. A.

LAWRENCE (SIR THOMAS), P. R. A.

(1769-1830)

90. — Portrait of Lady Aberdeen

Harriet, second wife of George, fourth Earl of Aberdeen.

In a crimson dress cut low at the neck; an Indian shawl thrown over her right shoulder.

Canvas, 29 1/2 in. by 24 1/2 in.

From the collection of Lord Aberdeen, the great-grand-son of the lady represented.



90. — LAWRENCE (SIR THOMAS), P. R. A.

LAWRENCE (SIR THOMAS), P. R. A.
(1769-1830)

91. — Portrait of Master Ainslie

The little boy is seated on his bed, facing the spectator. His arms and feet are bare, and he is dressed in a thin white frock with shoulder-knots and a sash. His fair hair is parted in the middle of his forehead, his right arm rests upon a pillow, and he holds a rose in his right hand. With his left hand he is pulling his foot towards him. Background of heavy drapery.

Canvas, 35 1/2 in. by 27 1/2 in.

Exhibited at the Royal Academy in 1794.



LAWRENCE (SIR THOMAS), P. R. A.
(1769-1830)

92. — Portrait of Lady Grey

Seated on a sofa which stands against a column, and turned three-quarters to the left. Her head is turned to the right. A mass of brown curls, among which nestles a rose, enframes her pensive face and slightly downcast eyes. She is dressed in a white satin gown, with puffed sleeves, cut low, and drawn in at the waist with a sash. Her hands rest on a shawl thrown across her knees, and in her right hand she holds an unsealed envelope. Against the sofa is a card-board box, on which lie the folds of a cloak that is hanging down from the sofa. On the right, in front of the young woman on the ground are an open letter and two books. Behind her a heavy drapery, and in the distance, a landscape, consisting of the trees of a park, a water course, hills and a twilight sky.

Canvas, 29 1/2 in. by 24 3/4 in.

Exposition de Portraits de Femmes et d'Enfants, Paris, 1897.



92. — LAWRENCE (SIR THOMAS), P. R. A.



91. — LAWRENCE (SIR THOMAS), P. R. A.

OPIE (JOHN), R. A.

(1761-1807)

93. — Portrait of Miss Gandon

Daughter of Mr. Gandon, a well-known stock-broker of Gower Street, London.

Seated in a landscape, turned to the right, looking at the spectator. In a white muslin dress. Her right hand and arm covered by a kid glove. Half-length figure, life-size.

Canvas, 29 1/4 in. by 24 1/2 in.



RAEBURN (SIR HENRY), R. A.

(1756-1823)

94. — Portrait of Mrs. James Monteith, *nee* Miss Margaret Thomson of Camphill

Seated, half-length, almost full face; she wears a short-waisted white gown, the bodice cut low in a square, with short puffed sleeves; the satin of the gown, on which the light plays, is trimmed with little bows of white ribbon, and the bodice is edged with lace. The curly black hair is divided into waved bandeaux by a parting, drawn up slightly at the sides and arranged in a chignon behind the bandeaux. A red drapery is drawn round the bust.

Painted about 1820.

Canvas, 29 1/2 in. by 24 1/2 in.

Exhibited at the Raeburn Exhibition, Edinburgh, 1876.

From the collection of Mrs. Walter C. Smith.



94. — RAEBURN (SIR HENRY), R. A.



93. — OPIE (JOHN), R. A.

RAEBURN (SIR HENRY), R. A.

(1756-1823)

95. — Portrait of Mrs. Hart

Daughter of Sir J. Montgomery, of Stanhope, Lord Chief Baron of Scotland, and wife of Major Hart, of Castlemilk, Dumfriesshire.

In a white dress, with short sleeves; a black coat, lined with pink satin, loosely fastened at the neck, and thrown over her right arm, which she rests upon a stone pedestal, by which she is standing; a gold chain round her neck; landscape and foliage background. Full-length, life-size.

Canvas, 94 in. by 59 1/2 in.

Painted about 1810.

Mentioned in Sir W. Armstrong "Raeburn", p. 104.

Reproduced in "Great Masters",

From the collection of Major R. J. Hotchkiss, of Crockstor, Paisley.



RAEBURN (SIR HENRY)
Portrait of Mrs Hart

RAEBURN (SIR HENRY), R. A.

(1756-1823)

96. — Portrait of Colonel
Robert Macdonald

In the uniform of the old Horse Artillery, holding his plumed hat in his right hand.

Canvas, 50 in. by 40 in.

Exhibited at the Military Exhibition, London, 1901.

From the collection of Colonel C. R. Macdonald.

RAEBURN (SIR HENRY), R. A.
(1756-1823)

97. — Portrait of J. Patterson Esq.
Civil Engineer, of Leith

Seated in an arm chair, three-quarters to the left, almost full face, three-quarters length. His dark costume is relieved by a white cravat. With his right hand he grasps the arm of his chair, his left arm is supported, and the hand, on the little finger of which is a ring, hangs down. He is seated in front of a red drapery, and beside a table laden with books and rolls of paper.

Canvas, 50 in. by 30 1/2 in.



97. — RAEBURN (SIR HENRY), R. A.



96. — RAEBURN (SIR HENRY), R. A.

ROMNEY (GEORGE)

(1734-1802)

98. — Portrait of Miss Tighe

Eldest daughter of William Tighe, M. P. of Rassana and Woodstock. Born in 1774, married in 1796 the Rev. Thomas Kelly of Kellyville, died in 1857.

Three-quarters to the right, a white scarf in her waving fair hair; she wears a white dress, cut low, with a lawn fichu drawn over the shoulders, and sleeves to the elbow. Her arms, slightly bent, lie naturally along her lap; she is seated, three-quarters length, against a dark background, shading from peacock blue to russet brown.

Painted in 1793.

Canvas, 32 in. by 25 1/2 in.

Exhibited at the Grafton Gallery, London, 1900.

Described in Humphrey Ward and W. Roberts "Romney", p. 159.

From the collection of M. J. W. Webber, Kellyville, Athy, Ireland.



ROMNEY (GEORGE)

(1734-1802)

99. — Portrait of William Petrie, Esq.,

Of the East India Company, M. P. for East Retford, Notts, 1796. Provisional Governor of Madras, 1807, Governor of Madras, 1807, also Governor of Prince of Wales Island, where he died in 1816.

In a brown coat with white waistcoat, breeches, and stockings, powdered hair, seated, resting his left arm upon a table, and holding a book in his right hand. Three-quarters length, life-size.

Canvas, 50 in. by 40 in.

Bequeathed by Miss M. H. A. Fergusson Abbot, a daughter of Mr. Petrie, to Miss Evelyn Portal.



99. ROMNEY (GEORGE).



98. — ROMNEY (GEORGE).

TURNER (J. M. W.), R. A.
(1775-1851)

100. — The Burning of the Houses
of Parliament. October 16, 1834

View taken from the Surrey side, near Westminster Bridge, which is seen on the right. In the distance on the left through the flames and smoke, appear the towers of Westminster Abbey; sky lit up by the flames; numerous boats crowded with figures.

Canvas, 10 3/4 in. by 23 1/2 in.

First idea of the large picture of the same subject lately in the Holbrook Gaskell Collection.

Mentioned in Sir W. Armstrong "Turner", p. 236.

From the collection of A. Sanderson, Esq., Edinburgh.



100. — TURNER (J. M. W.), R. A.

ARTISTS' INDEX

| | Pages |
|--------------------------------------------------------------------------------|-------|
| BELLECAMBE (JEAN). — Virgin and Child. | 8 |
| BEYEREN (A. VAN). — Still-Life | 6 |
| — A View on the Coast of Holland. | 6 |
| BLES (HERRI DE). — The Rest on the Flight into Egypt. | 8 |
| CHARDIN (J.-B.-S.). — The Dessert. Still-Life. | 92 |
| — Still-Life. | 92 |
| CONTI (BERNARDINO DEI). — Portrait of the Duchess of Milan . . . | 58 |
| DOU (GERARD). — A Woman with a Candle | 10 |
| — A young Lady holding a Music-Book. | 10 |
| DYCK (SIR ANTHONY VAN). — Portrait of Cardinal Domenico Riva- role. | 12 |
| — — Portrait of Nicolas Rockox | 12 |
| FRAGONARD (J.-H.). — The Vow of Love | 94 |
| FYT (JAN). — Still-Life | 14 |
| GAINSBOROUGH (THOMAS). — Portrait of Mr. Montagu | 108 |
| — — Portrait of George, Prince of Wales | 108 |
| GHIRLANDAJO (DOMENICO). — The Adoration of the Magi. | 60 |
| GHIRLANDAJO (RIDOLFO). — Portrait of a young Lady | 58 |
| GOYA (F.). — " Capricho " | 60 |
| — Portrait of a Lady | 62 |
| — Portrait of Thérèse Cabarrus, afterwards Princesse de Chimay. | 62 |
| GOYËN (JAN VAN). — View of the Town of Rhenen. | 14 |
| HALS (FRANS). — Portrait of a Burgomaster | 16 |
| — The laughing Boy. | 17 |
| HEDA (W.-C.). — Still-Life. | 18 |
| HEYDE (JAN VAN DER). — View of the University of Leyden. | 20 |
| HOOCH (PIETER DE). — A Party at Dinner on a Terrace. | 20 |
| LARGILLIÈRE (NICOLAS). — Portrait of Madame de Longeais. | 96 |
| — — Portrait of Madame de Rignac | 96 |
| LAWRENCE (SIR THOMAS). — Portrait of Lady Aberdeen | 110 |
| — — Portrait of Master Ainslie. | 112 |
| — — Portrait of Lady Grey | 112 |
| LIPPI (FILIPPINO). — Virgin and Child | 64 |
| LOO (CARLE VAN). — Portrait of Queen Marie-Leczinska. | 98 |
| LUINI (BERNARDINO). — Madonna and Child and St. John | 64 |
| — — St. Agnes. | 66 |

| | Pages |
|-----------------------------------------------------------------------------|-------|
| Master of the Female Half-Lengths. — A young Woman playing a Lute | 22 |
| Master of the Death of the Virgin. — The holy Family | 22 |
| MORALES (LUIS DE). — Virgin and Child | 66 |
| MORONI (GIOV.-BATTISTA). — Portrait of Senator Vercellius Olivazzi. | 68 |
| — — Portrait of a Man. | 68 |
| MURILLO (ESTÉBAN). — Child with a Lamb. | 70 |
| NATTIER (JEAN-MARC). — Portrait of the Comtesse de Clermont | 98 |
| — — Portrait of Madame de la Porte, née Caumartin. | 100 |
| — — Portrait of Madame Elisabeth de France | 102 |
| NEER (AERT VAN DER). — River Scene. Sun-set. | 24 |
| — — Frost Scene. Sun-set. | 24 |
| — — River Scene by Moonlight. | 26 |
| — — Village on the Banks of a Canal. — Moonlight effect | 26 |
| NETSCHER (CASPAR). — Young Lady feeding a Parrot | 28 |
| OPIE (JOHN). — Portrait of Miss Gandon. | 114 |
| OSTADE (ADRIAEN VAN). — Peasants in front of a Village Ale-house | 28 |
| PANTOJA DE LA CRUZ. — Portrait of a noble Lady | 70 |
| PATER (JEAN-BAPTISTE). — Blind Man's buff. | 104 |
| — — The Pleasures of Bathing | 104 |
| RAEBURN (SIR HENRY). — Portrait of Mrs James Monteith. | 114 |
| — — Portrait of Mrs Hart. | 116 |
| — — Portrait of Colonel Robert Macdonald | 117 |
| — — Portrait of J. Patterson Esq. Civil Engineer of Leith | 118 |
| RAPHAEL SANZIO. — Portrait of a young Lady. | 72 |
| REMBRANDT (VAN RYN). — Rembrandt in a brown coat. | 30 |
| — — Portrait of a Man with close-cropped Hair. | 31 |
| — — Old Man with a gray Beard, wearing a Turban | 32 |
| — — A Man with a pointed Beard, a wide Cape and a gold Chain. | 32 |
| — — Portrait of an elderly Man with a pointed gray Beard | 34 |
| — — Portrait of a Man with a Scarf | 35 |
| — — A young girl looking down. | 36 |
| — — Rembrandt's Mother in a black Hood | 36 |
| ROMNEY (GEORGE). — Portrait of Miss Tighe | 120 |
| — — Portrait of William Petrie Esq | 120 |
| RUBENS P.-P. and SNYDERS (F.). — The adventure of Philopoemen. | 38 |

| | Pages |
|-----------------------------------------------------------------------------------|-------|
| RUBENS (PETER PAUL). — Portrait of a Rector of the University of Louvain. | 38 |
| RUISDAEL (JACOB VAN). — A Landscape. | 40 |
| — — A Water-fall in a Forest | 40 |
| RUYSDAEL (SALOMON VAN). — River-Scene. | 42 |
| SLINGELANDT (PIETER VAN). — Kitchen Interior. | 44 |
| — — Family Portrait | 44 |
| SNYDERS (FRANS). — Still-Life. | 42 |
| STEEN (JAN). — Backgammon Players | 46 |
| — Interior of a Tavern (Jan Steen and his master Craesbeeck) | 46 |
| — A Lady at the Harpsichord | 48 |
| TENIERS (DAVID) the Younger. — Boors playing with Dice. | 48 |
| TERBOCH (GERARD). — A Lady and Child | 50 |
| THEOTOKOPULI (DOMENICO) called El Greco. — St. James | 73 |
| — — Portrait of Constantin de Baillis. | 74 |
| — — The holy Family | 76 |
| — — Supper in the house of Simon | 78 |
| — — Christ with Mary and Martha. | 80 |
| — — Mary Magdalen. | 82 |
| TIEPOLO (GIOVANNI-BATTISTA). — Jesus healing the Blind Man | 84 |
| — — The Baptism of Christ. | 84 |
| TURNER (J.-M.-W.). — The Burning of the Houses of Parliament, 1834 | 122 |
| VECELLIO (TIZIANO) called Titian. — Portrait of a Venetian Noble. | 86 |
| VELAZQUEZ (DON DIEGO DE SILVA Y). — Philip IV, King of Spain. | 87 |
| VIGÉE-LEBRUN (LOUISE-ELISABETH). — Portrait of the Artist | 106 |
| VOS (CORNELIUS DE). — Portrait of a Lady | 50 |
| WOUWERMAN (PHILIPS). — Horsemen before a Canteen Tent | 52 |
| — — Tilting at the Ring. | 52 |
| — — Fishermen on a Beach | 54 |
| WYNANTS (JAN). — L'Arbre dépouillé (The leafless Tree). | 54 |
| ZURBARAN (FRANCISCO DE). — Portrait of a Man. | 88 |

IMPORTANT PUBLICATION

THE COMPLETE WORK
OF
REMBRANDT

IN 8 VOLUMES

BY

WILHELM BODE

DIRECTOR OF THE BERLIN MUSEUM

Gold Medal, Universal Exhibition, Paris, 1900

The richest and most exhaustive book ever published on any painter.

IT CONTAINS

- 1° *The Biography of the Master, a Study of his artistic Development and an Appreciation of his Art.*
- 2° *The Description and History of all his Pictures in public and private Galleries.*
- 3° *595 Heliogravures specially executed from all his original Pictures.*
- 4° *431 Original Documents compiled and annotated by C. Hofstede de Groot.*

The number of Copies are: Edition de Luxe on Japan Paper, in English 75 copies, in French 15, and in German 10.

Copies on Holland Paper, in English 500, in French 200, and in German 150.

PRICE

For the Edition de Luxe on Japan Paper (limited to 75 English Copies): 80 Guineas; for the United States 520 Dollars including Duty.

For the Edition on Holland Paper: 50 Guineas; for the United States 320 Dollars including Duty.

CH. SEDELMAYER

PUBLISHER

6, RUE DE LA ROCHEFOUCAULD, PARIS

Principal Publications

OF

CH. SEDELMAYER, PUBLISHER, PARIS

THE SYNDICS OF THE DRAPERS CORPORATION. — Etching by Charles Kœpping after Rembrandt.

Size: 23 1/4 in. by 31 1/4 in. — Plate destroyed.

125 proofs have been issued at Fr. **1.300**

PORTRAIT OF AN OLD MAN. — Etching by Ch. Kœpping after Rembrandt.

Size: 32 in. by 21 in. — Plate destroyed.

125 artist's proofs on Japan paper at Fr. **800**

THE ARCHERS OF ST. GEORGE. — Etching by Ch. Kœpping after Frans Hals.

Size: 23 in. by 34 in. — Plate destroyed.

125 artist's proofs on Japan paper at. Fr. **600**

BEATRICE OF CUSANCE, DUCHESS OF LORRAINE. — Etching by F. Laguillermie after Anthony Van Dyck.

Size: 27 1/2 in. by 21 in. — Plate destroyed.

125 artist's proofs on parchment at Fr. **800**

CHRIST BEFORE PILATE. — Engraved by Ch. Waltner after Munkacsy.

Size: 21 in. by 31 1/4 in.

Prints Fr. **75**

CHRIST ON CALVARY. — Engraved by Ch. Kœpping after Munkacsy.

Size: 21 in. by 32 1/4 in.

Prints Fr. **75**

Companion to the etching *Christ before Pilate*.

MILTON VISITING GALILEO AT ARCETRI NEAR FLORENCE. 1640. — Engraved by A. Mathey after Tito Lessi.

Size: 13 6/8 in. by 17 3/8 in.

200 Remark proofs at Fr. **150**

Lettered proofs on India paper Fr. **25**

SPRING. — Etching by E. M. Geyger after the picture by Sandro Botticelli.

Size of the etching: 19 1/2 in. by 30 in.

100 Remark proofs at Fr. **625**

Lettered proofs on India paper. Fr. **75**

GIOVANNA TORNABUONI. — Engraved by A. Mathey-Doret, after Domenico Ghirlandajo.

Size 20 1/2 in. by 13 in. — Plate destroyed.

300 Remark proofs, signed by the engraver Fr. **130**

PORTRAIT OF MRS. BLAIR. — Engraved by Ch. Waltner after G. Romney.

Size: 25 1/2 in. by 19 1/2 in.

275 artist's proofs, signed by the engraver Fr. **320**

PORTRAIT OF A YOUNG LADY OF QUALITY. — Engraved by F. Laguillermie after A. Van Dyck.

Size: 23 in. by 18 1/2 in.

275 artist's proofs, signed by the engraver Fr. **320**

IMPORTANT NOTICE

Charles Sedelmeyer, the Publisher
of the

Complete Work of Rembrandt ⁽¹⁾

by

WILHELM BODE

informs the subscribers, that he will publish in the course of this year

a Supplementary Volume

to that work, containing
the pictures by Rembrandt, which have come to light,
since the issue of the eighth volume.

PRICE :

For the Edition de Luxe on Japon paper : 10 Guineas, 250 Francs, 220 Marks ;
for the United States, 65 Dollars, including duty.

For the Edition on Holland paper : 6 Guineas, 150 Francs, 125 Marks ; for the
United States, 40 Dollars including duty.

(1). See page 207 of this catalogue.

ILLUSTRATED
Catalogue

of the
TWELFTH SERIES

of
100 PAINTINGS
by OLD MASTERS

Of the Dutch, Flemish, Italian, French and English Schools,
being a portion of the

Sedelmeyer Gallery

containing also
a General Index of the 1500 Pictures
described in the 13 catalogues
of the Sedelmeyer Gallery
published to date

PARIS
6, rue de La Rochefoucauld, 6

—
1913

DUTCH, FLEMISH AND GERMAN
SCHOOLS

COTER (COLIN de)

(xvth century)

1. — An Apostle

He is represented standing, nearly full length, turned three-quarters to the right. He is bare-headed, and has thick curly hair; his beardless face is bathed in tears. He wears a green tunic, and over it an ample red mantle bordered with gold embroidery. He raises his left hand to his eye, and holds in his right an open book with gilt edges. At the top of a hillock behind him is a cave formed by boulders with trees growing between them. At the entrance of the cave an old man in a green tunic is seated, and beside him is St. John in a red tunic, carrying his cross.

Panel, 43 1/4 in. by 28 1/4 in.

In the R. von Kaufmann collection, Berlin, there is a pendant to this picture, a *Lamentation of Mary Magdalen*, which came from the Tabourier Sale (1898), and was in the Queen of Spain's collection.

CUYP (AELBERT)

(1620-1691)

2. — Peasant Girl milking a Cow

A peasant girl in a bluish dress, a red bodice with white sleeves, a brown apron, and a huge white straw hat, her face turned to the spectator, is milking a large red cow, turned to the right. Lying in the grass near her are a white goat, and two large metal cans. A little further, to the right, are two men, and two cows with a dog. In the background, a river with its vessels and sailing boats flows right across the landscape. The whole scene is bathed in the warm glow of late afternoon.

Signed below on the right : *A. Cuyp*,

Canvas, 37 in. by 46 3/4 in.

Engraved by W. Unger.

Exhibited at the British Gallery, London, in 1829.

— — Kunsthalle, Hamburg, in 1887, n° 28.

Described by Smith (vol. V, p. 304, no. 70), who calls it "a production of superlative quality". — Smith, vol. IX (Supplement), 1842, p. 651, no. 9. — Mentioned by Weber, F. Schlie, Woermann. — Described by C. Hofstede de Groot, *Holländische Maler*, vol. II. p. 105, no. 367. — Charles Blanc, *Le Trésor de la Curiosité*, vol. II, pp. 129 and 191.

From the collection of Sir Simon Clark, 1834.

— — Sir S. Scott, Bart. 1840.

— — Alton Towers.

— — Scarisbrick.

— — Nieuwenhuys, London.

— — Consul Weber, Hamburg.



1. — COTTE (COULON).



2. — CUYP (AELBERT).

COXIE (MICHEL VAN)
(1499-1592)

3. — Crucifixion. (Triptych).

Central panel : Christ, his bowed head crowned with thorns, hangs on the cross, which a fair young woman clasps in her arms. Near her St. John, looking up at the Saviour with a face full of anguish, supports the fainting Virgin; two holy women kneel and pray in attitudes of fervour and despair. On either side of Christ are the thieves, bound to their crosses, and over his head a dark cloud opens to disclose a cluster of angels. Below, a helmeted centurion with a spear in his hand, advances on horseback, pointing at the Saviour. Near him, another warrior brandishes a sword over a man already sinking to the ground. In the foreground to the right, an old man with a white beard and hair, holding a cloak, crouches down, casting a look of terror and hatred at the crucified Christ. On the ground near him lie a skull and some bones. In the background a troop of horsemen approach the city, the towers and walls of which are visible.

Wings. The donor and his wife are represented in landscapes, the former on the left, the latter on the right. The donor kneels before a prayer-desk on which are his armorial bearings. St. Paul stands behind him, leaning upon his sword. In the background, before the gates of a town overhung by a precipitous rock, the scene of the conversion of St. Paul on the road to Damascus is represented. Christ appears above in the clouds, with two angels. The donor's wife also kneels at a prayer-desk adorned with her arms. Behind her is a Pope in pontifical robes with the tiara on his head, his crozier in his hand. In the background is a scene which no doubt represents an episode in the life of this personage : a kneeling prelate, about to be beheaded. Christ appears above in the clouds.

Central Panel. 48 3/4 in. by 31 3/4 in.

Wings. 48 3/4 in. by 13 3/4 in.

From the collection of M. Jean Dollfus, Paris.



3. — COXIE (MICHEL VAN).

DURER (HANS)
(xvith Century)

4. — Holy Family (Triptych)

Central Panel : The Virgin is seated in the foreground, holding on her lap the naked Infant, who stretches out his arms to Saint-Anne, seated beside them. The Virgin is dressed in a white gown under a dark brown mantle. Saint-Anne, all in red, holds out her hands to take the Infant Jesus. Behind them an old man with a long white beard, offers a fruit to the child with his right hand, resting his left hand on St. Anne's shoulder. Behind them two elderly men are standing. On the other side is St. Joseph, with white beard and hair, in a brown mantle lined with yellow, holding a gray felt hat in his right hand. In the background a chain of bare, abrupt mountains, at the foot of which is a fortified town, watered by a river, flowing under a bridge of several arches.

Left wing : A young woman holds in her arms a child scantily draped in a piece of white linen. A fair little boy seated at her feet, reads in a book bound in black. Behind this group a man with chesnut hair and beard. In the background, a castle at the foot of blue mountains with roseate reflections on their crests.

Right wing : A young woman holds on her lap a child who is taking some cherries from a dish offered to him by a little boy. Behind him is another little boy in red, and a man looking up at a little boy who is perched in a tree. In the background, rocks overgrown with plants, and in the middle of a sheet of water a castle, flanked by a bell-tower with three turrets, and connected with the land by a draw-bridge.

In the upper part of the panel is painted an arched frame in gold, formed by a conventionalised branch. Within the half circle, on a gold ground, are : a child round which a serpent is coiled, a naked warrior drawing a bow, a bearded man overcoming a lion, a centaur fighting with a man who is about to strike him with a club; and, on the right wing, a satyr, quietly playing the flute, and looking at a young dryad extended before him, clasping a child in her arms.

Signed on a stone at the Virgin's feet
in the central panel : *H. D. 1515.*

Panel. Central Panel, 47 1/2 in. by 32 1/4 in.

Each wing, 47 1/2 in. by 14 in.

From Count Orsetti's Collection, Lucca (Italy).



4. — DURER (HANS).

DYCK (SIR ANTHONY VAN)

(1599-1641)

5. — The Countess of Arundel

Standing, full length, life-size, turned three-quarters to the left, her eyes fixed on the spectator. There are white flowers in her frizzled hair. She wears a black dress, the sombre mass of which is relieved by a broad white collar trimmed with lace, covering her shoulders, and slightly open at the breast. Round her shoulders she wears a heavy necklace of three rows of pearls, caught up in front by a large precious stone. Her short sleeves are also trimmed with white ruffles, and a light-coloured sash is knotted round her waist. In her left hand she holds the handle of a black feather fan. Her right hand rests lightly on the arm of a heavy red velvet chair. The background is formed by a red drapery, in front of which is a round table. On the ground is a red carpet with a black and white pattern.

Canvas, 83 1/4 in. by 50 1/2 in.

Described in a letter of M. Max Rooses, who vouches for the authenticity of the picture.

From the collection of Sir Henry Bedingfield, Bart, Oxburgh.



5. — DYCK (SIR ANTHONY VAN).

DYCK (SIR ANTHONY VAN)
(1599-1641)

6. — Lady Rachel Fane,

Daughter of Francis, first Earl of Westmoreland,
married Henry Bouchier, Earl of Bath, and secondly Lionel
Cranfield, Earl of Middlesbrough. Died 1680.

Against a background formed by a brown column and a green drapery, the radiant figure of the young sitter is brilliantly relieved. Dressed in a rich court gown of white brocaded satin, she appears standing, full-length, life-size, turned very slightly to the left, her face almost full to the spectator. Curling chestnut hair ornamented with an orange bow enframes the youthful oval of her face. Round her neck is a string of large pearls, with a pendant of rubies, terminating in a single pearl. Another necklace, of emeralds, fastened in front and at the shoulders, and a deep lace collar, adorn the very low bodice. Orange ribbons with bows are fastened round her waist, and round her puffed sleeves. Her left hand, on the wrist of which is a bracelet, hangs by her side. In her right she holds, with a dainty gesture, a rose plucked from a cluster of rosebushes and large-leaved plants beside her. Behind her is a vase ornamented with masks and containing an orange-tree, bearing a few oranges among the dark foliage.

Below, to the left, is the inscription :

*Rachel, daughter to
Francis E. of Westmoreland.*

Canvas, 83 1/2 in. by 52 in.

Described by Waagen, *Art Treasures in Great Britain*, vol. III, p. 410.

M. Max Rooses says : " It is a type of elegance and aristocratic grace ; Van Dyck never painted a more seductive portrait ".

From the collection of the Earl of Westmoreland.

— — — Hon W. Lowther, father of the Speaker of the
House of Commons.



DYCK (ANTHONY VAN)
Portrait of Lady Rachel Wane

DYCK (SIR ANTHONY VAN)
(1599-1641)

7. — Portrait of a Burgomaster

Standing, three-quarters length, the face almost full to the spectator, the figure turned slightly to the right. He has long curling brown hair, a small moustache, and a scanty chin-tuft. A very dark blue cloak thrown over his left shoulder and drawn across in front under his right arm is worn over a doublet of dark gray striped satin with lace cuffs. A deep lace collar covers his shoulders. Behind him is a heavy curtain of red velvet, draped to show a stormy sky and distant mountains.

To the right a column on which is painted a shield, and the inscription : *ANNO 1620*

ÆTATIS SUÆ 30.

Panel, 38 in. by 28 1/4 in.

Reproduced in *Klassiker der Kunst*, p. 161, where it is described as the "Portrait of a member of the de Charles' family".

From the collection of Massey Mainwaring, London.

— — Sir George Donaldson, London.

DYCK (SIR ANTHONY VAN)
(1599-1641)

8. — The little Prince

He is represented on a balcony, standing, full-length, his right leg advanced, as if he were walking away from the stone balustrade. He confronts the spectator, his head three-quarters to the right, his eyes raised a little in the same direction, as if to a person he is saluting, baring his head as he turns away. The little head with its chestnut hair rises from a white collar. He wears knee-breeches with gold buttons, a doublet of black satin with the same ornament, drawn in to his figure by a belt with a gold buckle, from which hangs a little sword, the pommel and guard of which are seen on the left side, while the sheath appears between his legs. A double gold chain is slung crosswise from shoulder to waist. In his right hand he holds a black felt plumed hat, his left rests on his hip. Behind him is a column with a little drapery.

Canvas, oval, 51 in. by 37 1/2 in.

Monsieur Pol de Mont of the Antwerp Museum thinks that this portrait represents a member of the Lommellini family, as it belonged to them before it passed into the Cattanei collection.



3. — DYCK (SIR ANTHONY VAN).



7. — DYCK (SIR ANTHONY VAN).

FLEMISH SCHOOL

(16th CENTURY)

9. — The Nativity (Triptych)

Central panel : The Virgin, with the Infant Jesus on her lap, is seated in the ruins of a stately building, surrounded by the Magi and their followers. The Child, standing, and naked, stretches out his hands to the chased vase presented to him by the oldest of the Magi, a venerable man with a white beard and hair. At his feet lie a sceptre and a richly trimmed hat. To his left, the second king, with black hair and beard, advances, taking off his hat, and holding in his right hand a chased goblet in the shape of a heart. To the right the negro king, bearing another chased cup. Behind this group, St. Joseph stands in a humble attitude beside some men-at-arms in rich armour. To the left are two warriors, one of whom leans upon a halberd. Through an archway on the right, there is a view of an undulating landscape, in which a town with a fortress rises from a depression in the ground. From every side, men-at-arms are pressing forward to a stream, where some of their comrades are watering their horses. In the distance to the left, a landscape with a rocky peak, crowned by a fortress. A troop of armed men advance through the doorway of a ruined castle.

Left wing : In the ruins of a palace, the Virgin and St. Joseph are kneeling by the Infant, who is lying on a white sheet on the ground. Beside them are a truss of straw and a crook. On the other side, two angels are praying fervently. To the left the ox and the ass are eating under the shelter of a little thatch. Towards the background, the shepherds are seen hastening to the spot, guided by an angel who is flying through the blue air. Above the Holy Family two angels hold a scroll with the inscription : *Gloria in excelsis Deo...*

Right wing : In the Temple, under a canopy of dark velvet with a gold edging, a matron kneels at a square table, on the white cloth of which is a cage containing two pigeons. She presents the Infant Jesus to the High Priest, who is standing on the other side of the table. The Virgin advances with downcast eyes, holding a candle in her hand. Near her is St. Joseph holding two pigeons. Several men and women accompany them. Through the open door there is a view of the town with houses and towers rising in terraces.

Central Panel, 32 1/2 in. by 27 1/2 in.

Wings, 32 1/2 in. by 12 in. each.

From the collection of M. Konsero, Consul of Guatemala at Seville, Spain, whose grand-father acquired the picture from the convent of the Carmelidas, Cáceres, Spain.



9. — FLEMISH SCHOOL.

HALS (FRANS)

(1580-1666)

10. — Portrait of a Man

Represented full face and half-length. He has a dark complexion, a slight moustache, and chin-tuft, and wears a large plain black felt hat. A broad untrimmed white collar falls over his shoulders. He wears a black doublet with green slashings and deep lace cuffs. A cloak hangs over his left arm, and his left hand, in a white glove, is placed on his hip. In his right, which he holds slightly forward, he holds the other glove.

To the left is the inscription : *ÆT. SUÆ 29*

ANN° 1630.

Canvas, 40 in. by 30 in.

Exhibited at the Royal Academy in 1894 (no. 86) and in 1910 (no. 78).

Mentioned by Hofstede de Groot, no. 295.

— — Moes, no. 134.

From the collection of Lord Cremorne, who exchanged it with Lord Campbell for a picture by Rubens. It passed from Lord Campbell's collection, by inheritance, to that of Lord Amherst, at Montreal, Sevenoaks, England.



HALS (FRANS)
Portrait of a Man

HOBBEEMA (MEINDERT)
(1638-1709)

II. — Landscape

In the shade of some large trees in full foliage is a low farmhouse with a thatched roof. The shutters of a side window are open. A wooden fence separates the house from the road, at the side of which there are mounds overgrown with grass, bushes, and large withered branches. On the white road, which is scored with two deep ruts, a man in a large gray felt hat is talking to a peasant woman in a red skirt and a white cap and apron. A black dog snuffs at the soil a few steps from the couple. In the right corner, a worm-eaten tree-trunk is lying in the grass. Towards the left, a hedge runs along the road towards another thatched house among trees and bushes. A fine pale blue sky with heavy clouds.

Signed below towards the right.

Panel, 23 1/2 in. by 33 1/2 in.

Exhibited at the "Sezession" of the Exhibition of Masterpieces of the Renaissance, Munich, 1901 (no. 98).

From the collection of Consul Weber, Hamburg, 1912.

HOOCH (PIETER DE)

(1629-1677)

12. — « The Parrot »

In a room, near a window, admitting the sunlight which forms a luminous square on the wall, a young negro is letting down by means of a cord a tall cage suspended over a table covered with a crumpled cloth, an earthenware pitcher, and a half-filled glass. Through the open door of the cage, a parrot stretches out its head towards the dainty, offered it by a fair-haired young woman in a yellow bodice. Beside her stands another young woman in a red dress, with a shawl over her fair hair, and a pearl necklace round her neck, holding a tray in one hand and a bottle in the other, and looking at a gentleman, who is seated near a table, his back turned to the spectator, and holds a clay pipe in his left hand. On the wall hang a sea-piece in a black frame, and a lute.

Signed below on the left, on the cross-piece of the table.

Canvas, 26 1/2 in. by 22 1/4 in.

Mentioned by von Pflugk-Hartung, J. Schlie, Woermann, Hofstede de Groot (vol. I, p. 503, no. 111).

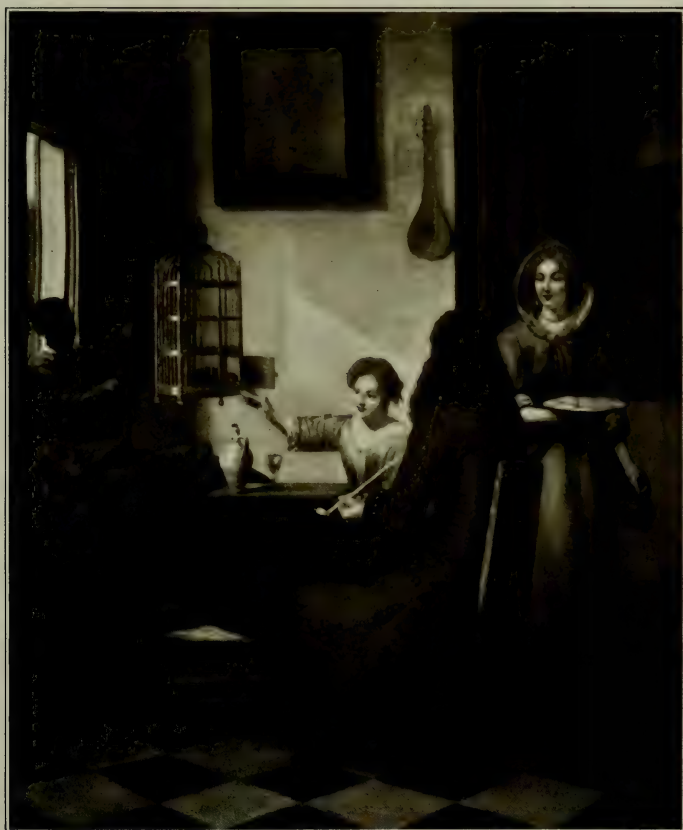
Dr. Hofstede de Groot suggests that this may be the picture which was sold at Amsterdam on May, 7, 1804, no. 74.

A. Meynts Sale, Amsterdam, 1823.

From the collection of Consul Weber, Hamburg, 1912.



11. — HOBBEEMA (MEINDERT).



12. — HOOCH (PIETER DE).

HOOCH (PIETER DE)
(1629-1677)

13. — Dutch Garden-Court

In a little garden stands a small red-brick house. In the foreground to the left, along the building, creepers rise to the roof, where they spread into a thick cluster of foliage. A little lawn with flower-beds extends from the house to a trellised partition, dividing the garden from the court properly so-called. To the right, on the lawn, stands a woman with a white handkerchief on her head, carrying a flat basket. Behind her a clump of plants. In the background, in the little court, where there is an open shed, stands a man in a black hat. On the red-tiled roof of the shed, there is a slight trellis-work fence, above which rises a large red-brick house.

Signed and dated 1661.

Canvas, 27 1/2 in. by 23 1/4 in.

METSU (GABRIEL)
(1630-1667)

14. — Young Woman with her Page

In the middle of a rich interior, of monumental proportions and architecture, a young woman in an embroidered white satin gown, with a white scarf over her head, stands before her dressing-table, and holds a flower to her face with her right hand. She is reflected in a mirror with a richly carved frame set on the table which is covered with a red cloth. In front of the glass is a chased casket. Near the table, a little dog stands on his hind-legs upon a stool, and rests his fore-paws on his mistress' hip, as if begging for a caress. Behind the lady, a young page in an embroidered doublet, with long fair hair, brings her a ewer on a tray. An open door on the right shows a fountain and the wing of a palace. The background in the centre is formed by an immense bay, opening on a rotunda surmounted by a dome. From the ceiling with its sculptured friezes, draperies descend to the capitals of the Ionic columns.

Signed.

Panel, 19 1/2 in. by 17 in.

Exhibited at the Royal Academy, London, 1910, no. 84.

Described by Smith, vol. IV, p. 106, no. 104 ("This is a brilliant and beautiful example of the master..."); by C. Hofstede de Groot, vol. I, p. 280, no. 103.

From the collection of Van der Pot, Amsterdam.

W. Buchanan, London.

Gray, 1859.

Labouchère.

J. Harris.

Major E. H. Griffith, England.



14. METSU (GABRIEL).



13. — HOOCH (PIETER DE).

15. — Dancing in the Barn

A numerous company of merry-making peasants are assembled in a huge barn. Through the open door the sunlight pours in, and there is a glimpse of blue sky and foliage. Close to the entrance, a couple is dancing to the strains of a bagpipe, watched by some children and peasants grouped round the musician. Others are installed opposite the door, drinking and smoking. To the left of the door, another group of eight persons, men and women, are engaged in the same manner. In the foreground on the right, the master of the place, in a large pointed felt hat, a blue doublet and brown hose, offers a crony in a brownish purple coat the glass of wine he has just poured from an earthenware pitcher. The guest accepts it deferentially, taking off his hat, in which he has stuck his clay pipe. Beside him is a woman in a red jacket, with a white head cloth, holding a little child by the hand. On a chair near them are a towel and a red earthenware basin lined with green. A little boy with a large gray felt hat on his head, stands on a stool, holding a spoon. Behind the group is a man asleep, his head resting on a table. In the background on the right four persons are playing cards. Hanging to the walls and the ceiling on every hand are domestic utensils, baskets, nets, etc.

Signed : *A. van Ostade, 1652.*

Panel, 25 in. by 22 3/4 in.

Engraved by Suyderhof.

— — Jacquemart, *Gazette des Beaux-Arts*.

Mentioned by Descamps.

— — Smith, vol. I, p. 117, no. 34.

— — Hofstede de Groot, no. 545.

From the collection of Braancamp, 1771.

— — A. de la Haute, 1821.

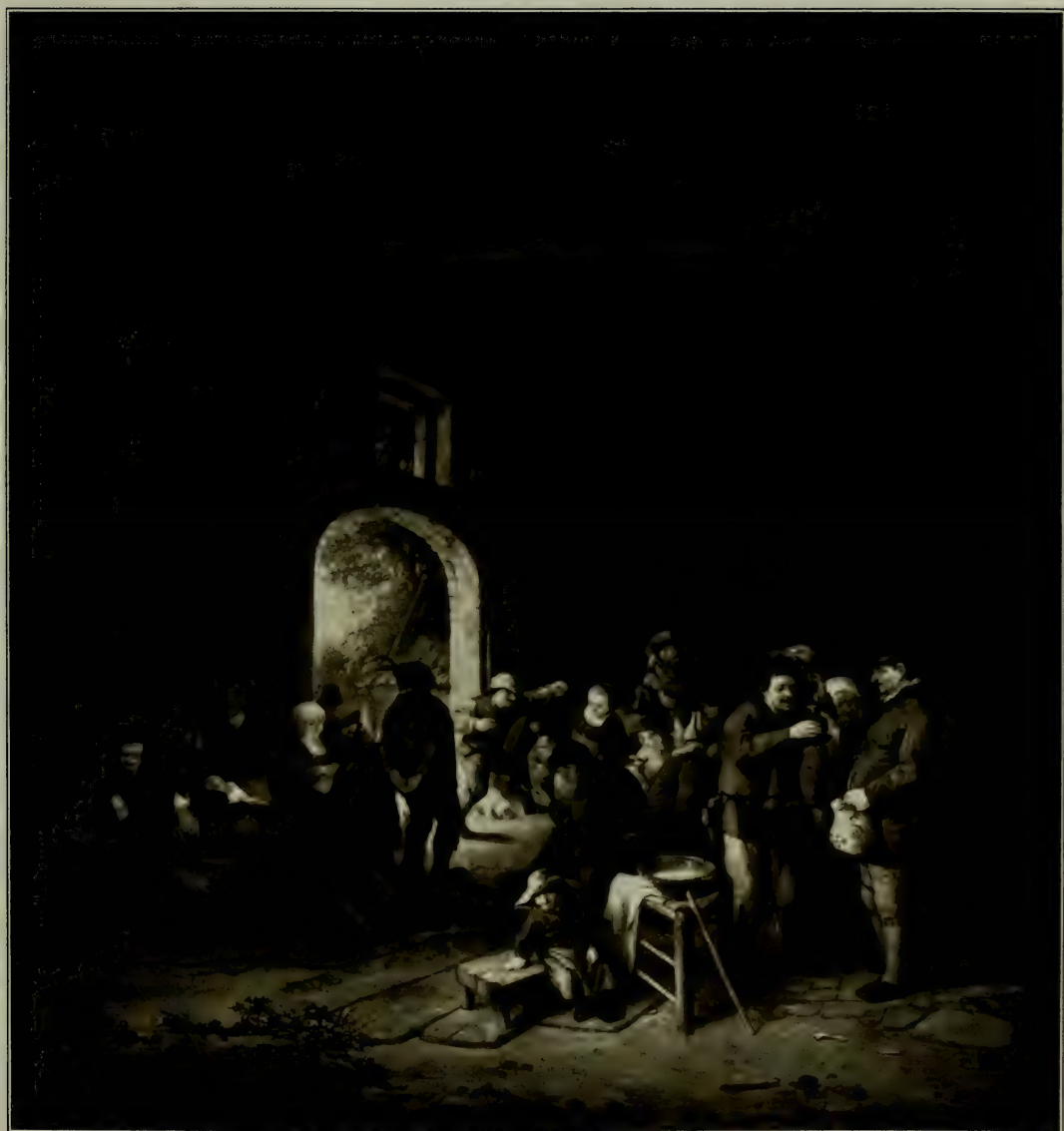
— — Lapeyrière, 1825.

— — Boursault, 1835.

— — Blin, Paris, 1874.

— — Prince Demidoff de San Donato, 1880.

— — Yerkes, 1910.



15. — OSTADE (ADRIAEN VAN).

OSTADE (ISACK VAN)

(1621-1649)

16. — Winter-Scene

Beside a frozen stream stand a few huts on the roofs of which the snow still lingers. On the threshold of the workshops adjoining the huts, are some women, some children playing, a dog and a hen. A peasant perched on a cart passes by a wide gateway, cracking his whip. Another ascends towards the rising ground in a sleigh drawn by a horse. Behind him is a boat which has drifted against the bank. Farther on, a third peasant feeds his horse, and a fourth, in a green coat, harnesses his to a *char-à-bancs*. Behind this, at the entrance of a tent, some half-dozen persons in bright-coloured cloaks talk and drink together. On a road above is a carriage covered with a tarpaulin. All the left part of the picture from foreground to background, is occupied by the frozen sheet of water, where children with their sleighs, skaters, men in boats or sleighs drawn by horses disport themselves. Along the shore on the right rise masts with their sails; opposite, the silhouettes of windmills, and in the background a town shrouded in mist. A stormy sky hangs over the whole.

Signed : *Isack van Ostade*, on a little sleigh in the foreground.

Panel, 27 1/4 in. by 34 1/2 in.

POTTER (PAULUS)

(1625-1654)

17. — The Return of the Flock

Under a fine sky with light clouds, on the banks of a river winding between green undulations, the herd, his water-bottle slung to his cross-belt, and his crook in his hand, guides his flock of sheep, goats and cows before him into a narrow path which opens between two trees with twisted branches. A young woman is seated on one of the cows. A dog is waiting at the foot of a tree in the foreground. At the head of the flock is a sheep, which stops to drink from a brook that flows towards the river among rushes.

Signed to the right on the tree :

Paulus Potter, and dated 1650.

Panel, 15 1/2 in. by 20 1/4 in.



16. — OSTADE (ISACK VAN).



17. — POTTER (PAULUS).

18. — The Consul Fabius Maximus

This picture was formerly known as "The triumphal Entry of Scipio Africanus". In the Catalogue of the Rembrandt Exhibition at Leyden, 1906, it was called "The triumphant Roman Consul orders his father to dismount".

But the passage in the *Facta et dicta mirabilia* by Valerius Maximus (1, 2, 4), says M. Schmidt-Degener, mentions details which make evident, that Rembrandt followed this author who was much more popular in the seventeenth century than at present.

The hero is the young Consul Fabius Maximus, the son of Cunctator, Hannibal's famous adversary. His father came to meet him on horseback, and affected to disregard the custom, in obedience to which every horseman was expected to dismount on the arrival of a Consul. The young man, although full of filial respect, ordered the next lictor to enforce the law. The lictor transmitted his order and the old man obeyed at once, saying: "I did not despise thy lofty office, my son, but I desired to see if thou knowest to behave as a Consul".

In the centre of the composition the young Consul appears seated on a small white horse, like an equestrian statue. On his head is a helmet with gold and silver reflections, the crest of which is crowned with a plume of white and gray feathers. A bronze cuirass protects his breast, and a splendid mantle of gold brocade falls in graceful folds over the croup of the horse, with its yellow trappings. In his gauntleted right hand he grasps the commander's baton, which he rests upon his thigh. His grave, youthful head is slightly inclined towards a tall old man with a gray beard and hair, who is standing before him, leaning on a staff, his right hand raised in a gesture at once proud and deferential. A little to the right, below, is the horse from which he has just dismounted, and behind it, some mounted men at arms.

Behind the young Consul are groups of warriors with bronzed faces, the officers of his suite and the standard-bearers, banners, ensigns, eagles, etc. In front of the horsemen stand a man at arms, a lictor with his fasces and axe, and a tall negro.

In the back-ground, the frowning mass of a fortress stands out



REMBRANDT VAN RYN
Concert der Maces

against a stormy sky. To the right of the building, a crowd of horsemen pour out of a dark doorway in the wall, and winding along a terrace, the men at the head of the troop defile into the valley at the foot of the bastions.

Signed and dated to the right,
on the horse's covering : *Rembrandt 1655.*

Canvas, 71 in. by 77 in.

Exhibited at Leyden at the Rembrandt Tercentenary, 1906, no. 46.

— the Burlington Fine Arts Club, 1909.

Mentioned and described by Smith, *Catalogue Raisonné*. Supplement, p. 793, no. 3, who calls it « The triumphal Entry of a Warrior into Rome ».

Described and reproduced as a full page photogravure in the *Gazette des Beaux-Arts*, 1906, October, tome XXXVI, p. 268 *et seq.*

Mentioned by Vosmaer.

— Dutuit, p. 57.

— in the *Chronique des Arts*, November 3, 1906.

Reproduced by W. R. Valentiner, *Klassiker der Kunst*, p. 373.

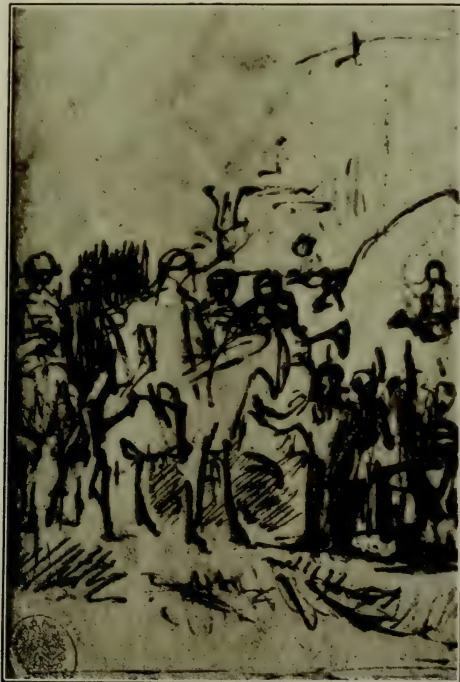
It will be described and reproduced in the Supplement to Bode's *Complete Work of Rembrandt*, and in C. Hofstede de Groot's *Catalogue*.

From the collection of Mr. Farrer, London, 1836.

— Lord Ashburnham, London.

— collection of Lady Ashburnham, and that of Mr. John Ashburnham, son of the preceding, Sherriford Park, Frant, Sussex.

The Berlin Print Room owns a sketch of the subject by Rembrandt, which we reproduce below.



REMBRANDT VAN RYN

(1606-1669)

19. — Man cutting a Pen

A powerfully built man, about sixty years old, is seated on a heavy wooden chair in a well-lighted room. He wears a thick bluish green woollen jacket with a white linen collar and a brownish purple cap, pushed back a little from his forehead and showing the silvery strands of his short, coarse hair. His robust, ruddy face is enframed in a short, almost white beard. His eyes, overshadowed by bushy eyebrows, are fixed upon a quill pen, which he holds in his left hand, applying a penknife to it with his right. Both his arms rest on the green cover of a table in front of him, on which lie a sheet of white paper, a pyramid of large books in worn pigskin bindings, parchment portfolios, and documents with heavy pendant seals. To the right, wallets with their cords are fixed upon a handle, at the end of which there is a leather ring. Against the gray wall of the background, we see a large hour-glass, and a confused pile of papers covered with writing, and apparently hanging from a cord.

Canvas, 50 1/4 in. by 42 1/2 in.

Reproduced in *Art in America*, April 1913, which contains an article by Dr. Bode on the picture (p. 103 *et seq.*).

It will be described and reproduced in the Supplement to Bode's *Complete Work of Rembrandt*.



19. — REMBRANDT VAN RYN.

REMBRANDT VAN RYN

(1606-1669)

20. — The Resurrection of Lazarus

In a cave hollowed in the rock, Christ stands with bare feet at the edge of the tomb of Lazarus. His face, enframed in the long hair which falls on his shoulders, wears an expression of mystical exaltation, and his out-stretched right hand is raised with an imperious gesture. He is dressed in a purplish tunic with wide sleeves, held together at the waist by a brown girdle. A mantle of the same colour is thrown over his left shoulder, covering the whole of his right side. At his feet, a spectral light falls upon Lazarus, who raises himself painfully in his stone coffin, amidst the livid whiteness of the shroud which veils his fleshless head and breast. His parted lips seem to be eagerly drinking in returning life, and his half-closed eyes hesitate to open to the light. At the foot of the tomb the dark shadow of a woman recoils with an instinctive movement of terror. On the further side is a group of persons brilliantly illuminated by the light that breaks into the cave: an old man with a long beard, another in a turban, dressed in a rich robe, and having the features of Rembrandt's father, a man with a long black beard, in a red tunic and cap, a fair young woman in a bluish green gown. They seem to be passionately intent on the scene before them, and their faces, which express a mingling of expectation and amazement, are all turned upon Lazarus as he struggles back to life. Above him in the penumbra gleam a scimitar, in a red sheath with bronze fittings, a bow, a quiver of red leather and bronze full of arrows, a turban with an aigrette and a scarf, hanging upon the wall, which is partly covered by a voluminous drapery, falling from the vaulted roof.

Panel, 37 in. by 32 in.

Engraved in line by Klauber.

It will be described and reproduced in the Supplement to Bode's *Complete Work of Rembrandt*.

From the collection of Winckler, Leipzig, beginning of last century.

— — Duval, Geneva (p. 34, no. 116, where its dimensions are given as "38 inches by 32 1/2", and "96 cent. sur 84"), sold in London, 1846.

From the collection of Comte de Morny, Paris, 1852.

— — M. Jules Beer, Paris.

(A picture of the same composition of a much smaller size was reproduced by Bode, *Complete Work of Rembrandt*, vol. I. number 45. It was by error that the pedigree of the present large picture was there attributed to the small one).



20. — REMBRANDT VAN RYN.

REMBRANDT VAN RYN

(1606-1669)

21. — Woman with an Eastern Head-dress

Bust, life-size, turned three-quarters to the left, on a grayish-green background. The ruddy oval face, with its short-sighted brown eyes and parted lips, is enframed in thick curling chestnut hair. On her head she wears a kind of turban of a variegated material, in which orange and a brilliant metallic green predominate. A large gold clasp set with a white stone ornaments it in front. Billows of silvery lace fall over her shoulders, under a black velvet cloak bordered with fur, and opening in front over a white chemisette. Her hand, with a white cuff at the wrist, rests on a large book bound in yellow which lies open before her.

Signed on the left : *Rembrandt f. 1635.*

Panel, 25 3/4 in. by 20 1/4 in.

From the Fitz-James Gallery, England, 18th century.

From the collection of the Princess Cellamare of Naples.

It will be described and reproduced in the Supplement to Bode's *Complete Work of Rembrandt*.



21. — REMBRANDT VAN RYN.

REMBRANDT VAN RYN

(1606-1669)

22. — Portrait of a Man holding a Stick

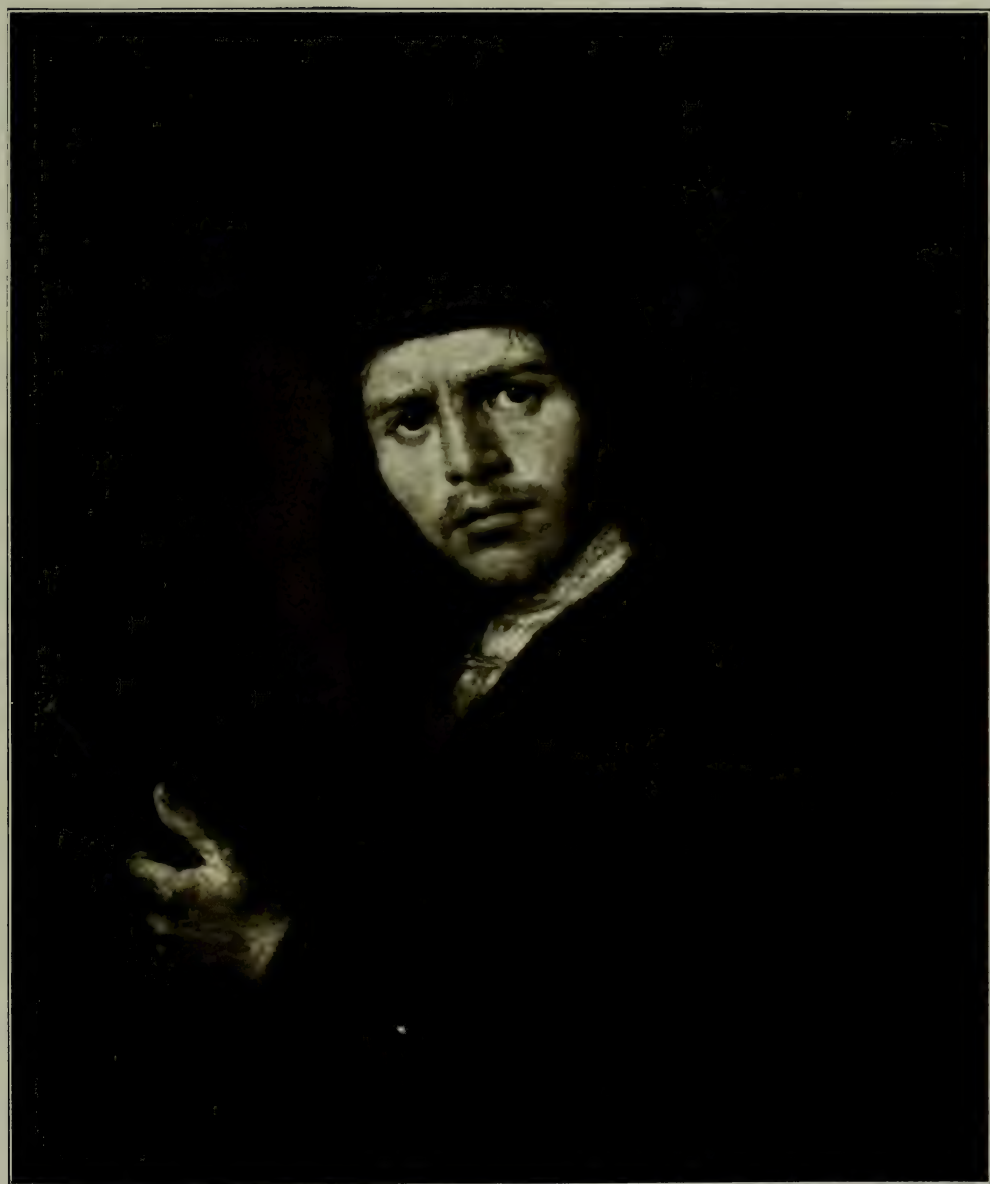
Bust, life-size, turned three-quarters to the left, full face, the head slightly bent. A black cap with a drooping leather and a narrow gold edge rests upon his long dark hair, which falls in curls over his shoulders. His dark eyes, under slightly knitted brows, are fixed upon the spectator. A slight moustache shades the upper lip of his resolute mouth. His dark brown cloak is open at the breast, showing a kind of white collar emerging from a light yellow doublet. In his left hand, which is raised to his breast, he holds a cane.

Canvas, 29 1/2 in. by 24 3/4 in.

Exhibited at the Royal Academy, Winter Exhibition, 1910, no. 62. ✓

From the collection of Mr. J. Henry H. V. Lane, of King's Bromley Manor, England.

It will be described and reproduced in the Supplement to Bode's *Complete Work of Rembrandt*.



22. — REMBRANDT VAN RYN.

REMBRANDT VAN RYN

(1606-1669)

23. — The young Samson

Three-quarters length, turned three-quarters to the left. He is seated in a massive arm-chair, his right hand laid flat upon the arm, his left hand resting on a small round table. His powerful head, enframed in long curling hair, is turned three-quarters to the left. He wears a large blue turban gleaming with gold and jewels and surmounted by an aigrette. A tunic of brocade, held together by a girdle at the waist, falls over his knees. It is fastened at the breast by a gold clasp, over a shirt of fine white cambric, cut low, and leaving the sturdy throat bare. A heavy cloak of black fur, edged with a lighter fur, falls in majestic folds from his shoulders. Behind him is a dark drapery, and the columns of a vaulted hall.

Canvas, 59 in. by 47 1/2 in.

From the collection of Colonel Hope, England.

It will be described and reproduced in the Supplement to Bode's *Complete Work of Rembrandt*.



REMBRANDT VAN RYN
The young Samson

RUISDAEL (JACOB VAN)

(1628-1682)

24. — The Ruins

A wooded landscape. In the foreground, a road, starting from the right corner, runs along a plantation of high trees. Under the trees is a man in a red cap, seated, with his back to the spectator. The road turns off to the right and passes along the base of a ruined feudal castle, the crumbling walls of which are covered with a luxuriant vegetation. To the left of the road are some fallen trees and low bushes among which three goats are browsing. Below the castle is a water-course, with a rustic bridge across it. On the other side of the water rises another wall of a tower, also overgrown with greenery. Between the two ruins one sees a man walking beside a woman seated on an ass. Towards the horizon a range of wooded hills.

The figures of the picture are painted by N. Berchem.

Signed below to the right : *R.*

Canvas, 45 1/4 in. by 37 1/2 in.

RUYSDAEL (SALOMON VAN)
(about 1600-1670)

25. — Banks of the Meuse

From the foreground on the left, a strip of land traverses the landscape and disappears in the distance on the right. A group of large leafy trees stands by the waterside, and all the expanse of land is covered with verdure, through which emerge the roofs of houses, a windmill, and further off, a place with a lofty church tower. Quite to the left, a peasant on a gray horse brings his cattle to the water. A black and a brown cow are already standing in the stream. A little further, a cart with several persons in it, driven by a peasant on foot, disappears among the trees. Towards the right, a large ferry-boat, with some fifteen passengers on board and two vehicles, one covered with a tarpaulin, glides over the water in which a few ducks are disporting themselves. Further off, a sailing vessel with half a dozen fishermen on board makes for the background, towing a little boat behind her. Over the scene stretches a wide sky streaked with bands of gray, yellow, and mauve clouds, illuminated here and there by the afternoon sunshine.

Signed on the ferry-boat with monogram and dated 1664.

Canvas, 35 in. by 51 3/4 in.



24. — RUISDAEL (JACOB VAN).



25. — RUYSDAEL (SALOMON VAN).

STEEN (JAN)

(1626-1679)

26. — Anthony and Cleopatra

On a daïs covered with an oriental carpet, Anthony, dressed in a purple robe, a laurel crown on his head, is seated on a throne-like chair, near a sumptuously spread table. He turns with a gesture full of passionate fervour to Cleopatra, who is seated near him, dressed in a pale blue satin gown embroidered with gold. A scarf of light blue gauze is drawn across her bare breast. On her fair hair she wears a diadem of gold and pearls. In her left hand, the fingers of which are affectedly extended, she holds a long-stemmed glass to her lips. In her right, she holds a large pearl. On the table, which is covered with a carpet and a white cloth, is a metal dish containing a whole peacock. On one side is a tall cup full of red wine, on the other, a cut loaf. To the right of the table is seated a bearded old man in a black cap adorned with gems, and a long black robe. He holds a glass in one hand, and with the other points reprovingly at the amorous couple. Beside him a warrior in helmet and cuirass, leaning upon his shield, contemplates the scene with an expression of wrath, in which there is a mixture of curiosity, and perhaps of concupiscence. Behind him a person to whom the painter has given his own features lifts his glass with a smile of sly toleration. To the left, a dresser with a bowl of fruit. A servant, who approaches the daïs, a dish in his hands, exchanges amorous glances with a serving-woman, who holds a ewer. Behind the principal group, slaves, servants, guards, women, officers, and the cook. A red drapery is looped back, showing a view of the gardens. Two lamps are lighted, and in their smoke floats a Cupid, with his bow, stretching out his hand over Anthony and Cleopatra.

In the foreground are a large ewer, a dish containing half a melon and a slice of the fruit, some grapes, a horn-handled knife, a bronze vase and, a little further off, a small dog.

Signed : *J. Steen.*

Canvas, 44 1/2 in. by 75 in.

Mentioned by Hofstede de Groot, no. 86 b.

From the collection of Lord Ribblesdale, London.



26. — STEEN (JAN).

TENIERS (DAVID), THE YOUNGER
(1610-1690)

27. — Kermesse

On one side, the village and a crowd of roysterers, male and female, merrymaking; on the other, the castle, and a group of persons of distinction, of irreproachable propriety. All the right side is occupied by the houses of well-to-do peasants, their thatched roofs overhung by trees. From an open window a young woman with her elbows on the sill, looks out at the animated crowd swarming in the market-place, in the centre of which is a tree. Grown men and young lads, with buxom wenches in white caps and red, yellow, or green jackets, are seated on casks, tubs, boxes and improvised benches at tables loaded with food. The earthenware pitchers which are seen on the ground, on stools, and in the hands of the men appear to have circulated freely, for the animation is at its height. The merry-makers laugh, and gesticulate, the young folks romp, and a group of dancers circles round a piper who is perched on a cask. A young man in a cap is urging a young woman seated at the first table to join the dance. In the foreground a man in his shirt sleeves and a white cap, holding a clay pipe in one hand and a pitcher in the other, advances towards the dancers. A little further off, under the tree, withdrawing from the tumult, is a quiet group, consisting of an old couple, a young woman with her baby, and a boy playing with a little girl on a tub turned upside down.

To the left, a gentleman in a lilac coat with red ribbons and a lace jabot, a sword at his side, offers his left hand to a lady in a green silk bodice and brown skirt. Near them are three young ladies of quality, one of them holding a little dog in her arms; they are attended by a page in a mauve coat with a black hound. Behind the group, an old woman leaning on a stick, holds out her hand for alms. Quite to the left is a mansion with turrets, flanked by groups of trees. In the background a village dominated by a church spire emerges from the woodland. Over this lively scene stretches a blue sky, the clouds on which catch the rays of the setting sun.

Signed below on the left.

Canvas, 46 in. by 69 1/2 in.



27. — TENIERS (DAVID), THE YOUNGER.

VOS (CORNELIS DE)
(1585-1651)

28. — Portrait of a Lady with her Child.

Life-size, nearly three-quarters length, seated in an arm-chair with a red back, turned three-quarters to the left, her eyes fixed on the spectator. Her hair is dressed flat, and bound by a diadem of pearls and gems. Two pearls hang from her ear. A huge gauffered ruff enframes her face, and lace cuffs are turned back from her wrists, on which she wears gold bracelets. She is dressed in a gown of black satin brocade with a stomacher of gold brocade. With her left hand she clasps her little daughter, whose hand she holds in her right, and who wears a white cap and a satin frock with a white ground. A red drapery, drawn back on a pilaster, shows a landscape with a stormy sky.

Panel, 43 1/2 in. by 34 in.

From the collection of Massey Mainwaring, London.

— — — Sir George Donaldson, London.



28. — VOS (CORNELIS DE).

ITALIAN AND SPANISH SCHOOLS

FRA ANGELICO (GIOVANNI DA FIESOLE, CALLED)
(1387-1455)

29. — The Annunciation. (Diptych)

In the left panel, on a gold ground, the archangel, turned in profile to the right, raises his left arm and forefinger, at the same time advancing his right hand a little. His gentle head with its bright fair hair is surrounded by a halo of chased gold. His large wings, graved in the metal, are also of gold, with iridescent reflections. He wears a pale red tunic, bordered at the neck with a gold band covered with chased motives and characters which are repeated on the trimming of the sleeves and the band which passes over the breast and arms.

On the right panel, also on a gold ground, the Virgin, turned three-quarters to the left, in an attitude of humility. Her fair curling hair is bound with a black ribbon and surrounded by a halo of chased gold. At her neck and wrists are bands, also of chased gold. She wears a red tunic under a blue mantle lined with yellow. Her hands are crossed on her breast; in the left hand she holds a book bound in red, in which she is keeping the place with her forefinger.

Panel. Size of each panel, 12 in. by 10 in.

From the Hamilton Palace Collection, 1882.

Exhib. Fed. 1882



29. — FRA ANGELICO (GIOVANNI DA FIESOLE, CALLED).

BELLINI (GIOVANNI)
(1430-1516)

30. — The Virgin and Child with a Donor

The Virgin is represented half-length, in front of an olive drape, facing the spectator. Her head is covered with a white veil. Over her red dress she wears a dark blue mantle with a narrow gold border. The Infant Jesus, a fair boy with reddish hair in a white shirt, is seated on the Virgin's right hand. Behind them, a young, beardless man, with long thick red hair, stands with clasped hands. In front is a ledge of brownish red wood, in the centre of which is inscribed in black letters on a gold cartel: JOANNES BELLINVS.

Painted about 1490.

Panel, 36 in. by 28 in.

The picture was formerly in a church at Venice.

Exhibited at Düsseldorf, Civic Museum, 1912.

It was the subject of an article by D. von Hadeln in the *Zeitschrift für bildende Kunst* (N. F. XXIII, pp. 289 *et seq.*), where it was also reproduced in a full page photogravure.

From the collection of Dino Barozzi, Venice.

A. Sanderson, Edinburgh.

M. Marczell von Nemes, Budapest.

BORDONE (PARIS)
(1500-1570)

31. — Autumn

To the right, Diana, seen from behind, with green leaves in her fair hair, turns her head three-quarters to the left, looking towards the spectator. She wears a tunic of shot brown velvet, held at the waist by a red girdle, and leaving her neck and arms bare. A quiver full of arrows is slung to her baldrick. With her raised right hand she holds on to the branch of a tree. Her left hand, grasping her bow, is behind her back. In front of her a faun, in a light violet tunic, with vine-leaves in his hair, and a string of snared thrushes round his neck, lays his left hand on her shoulder and offers her a bunch of grapes with his right. Beside her a winged Cupid holds out a tray which Flora, on whom his eyes are fixed, is filling with crimson blossoms which she gathers from a rose-bush beside her. She is fair, and her breast and arms are bare. A silky lilac robe falls about her and is held together by a violet girdle. A purple mantle is thrown over her knees. In the background fields, woods, and hills under a sky with clouds illuminated by the setting sun.

Canvas, 42 in. by 63 in.

From the collection of Councillor Paul Delaroff, Petersburg.



30. — BELLINI (GIOVANNI).



31. — BORDONE (PARIS).

BRONZINO (AGNOLO DI COSIMO, CALLED)
(about 1502-1572)

32. — Portrait of a Young Girl

Bust, three-quarters to the left, her eyes turned to the spectator. Her frizzled chestnut hair is entwined with a gold chain; a chain of the same kind is round her neck, and a third hangs over her shoulders. She wears a red bodice trimmed with black velvet, and filled in to the throat with a lace chemisette. The opening of the bodice is also bordered with lace, and the puffed epaulettes are ornamented with little green bows. Her right hand, on the little finger of which she wears a ruby ring, is raised towards her breast, holding a white handkerchief trimmed with lace. Green background.

Panel, 21 3/4 in. by 17 in.

Ac. Eugène Fiechter sale, Paris, 14 June 1913 (69)

CALIARI (PAOLO), CALLED VERONESE
(1528-1588)

33. — Portrait of Count Joseph da Porta of Vicenza with his Son

Standing, full-length, life-size, turned slightly to the right, the face to the front, the eyes fixed on the spectator. His eyes, hair, and beard are black. He wears an iron-gray cloak edged with tawny fur, and a wide stole of the same fur covers his chest and shoulders. With his gloved left hand he holds the other glove, draws his cloak together, and clasps the gold pommel of his sword. His right hand is laid on the shoulder of his son, pressing the boy to him. The child wears a blue cloak edged with gold and lined with ermine; he holds in one hand a thin gold chain which is wound several times round his neck, and lays the other hand on his father's arm. At his left side a little sword with a gold guard hangs from his belt.

Canvas, 83 in. by 52 in.

From the Da Porte Palace at Vicenza.

There is a drawing for this picture in the Louvre; it is reproduced in *Veronese*, (Knackfuss' series of *Kunstlermonographien*), p. 5.



33. — CALIARI (PAOLO), CALLED VERONESE.



32 — BRONZINO (AGNOLO DI COSIMO, CALLED).

CALIARI (PAOLO), CALLED VERONESE
(1528-1588)

34 — The Virgin and Child with SS. Catherine of Alexandria and Lucy

The Virgin, in a red gown and blue mantle, her fair hair covered with a veil, is seated against a column draped with a green curtain, behind which the branches of a tree appear. She holds on her lap the chubby fair-haired Infant. St. Catherine kneels before them, with her eyes fixed on the Saviour, holding a palm-branch in her right hand. She wears a rich mauve dress and a mantle of gold brocade. Near her is the fragment of a wheel surrounded by an iron band armed with two sharp spikes. Between the Virgin and St. Catherine, St. Lucy bends her head towards the Child. In her left hand she holds a plate, and in her right a palm-branch.

Canvas, 45 3/4 in. by 35 in.

Mentioned by Charles Blanc, *Histoire des Peintres, École Italienne*, p. 22, and in Siret's *Dictionnaire des Peintres*, vol. I, p. 165.

From the collection of Marquis de Las Marismas, 1839.

— — — Vicomte Aguado, March, 1843.

Aguado Sale, 1883 (Cat., pp. VIII, 15, 16).

CALIARI (PAOLO), CALLED VERONESE
(1528-1588)

35. — The City of Venice adoring the Virgin and Child

The Virgin, dressed in a red tunic and a bluish green mantle, and wearing a sort of small white cap on her golden-brown hair, holds the almost naked Child, who lies in his swaddling bands on her lap. At her feet kneels a young woman, symbolising the city of Venice, her right hand holding a lion. She wears a dress of white satin embroidered with gold, and a mantle of gold brocade which she draws round her in front; the low bodice is adorned with uncut gems of various colours; over her bare shoulders hangs a string of pearls, and pearls are interwined in her fair hair, on which she wears the red cap of the Doges. In the sky flutters a little angel, who holds a gold crown over the kneeling woman.

Canvas, 30 1/4 in. by 53 1/2 in.

Exhibited at Burlington House, 1885.

— — — the Municipal Art Gallery, Leeds, Loan Collection, 1889.

— — — New Gallery, London. Winter Exhibition 1897-1898.

— — — Civic Museum, Dusseldorf, 1912.

From the collection of the Earl of Wicklow.

— — — Lady Milford, London.

— — — M. Marzell von Nemes, Budapest.



34. — CALIARI (PAOLO), CALLED VERONESE.



35. — CALIARI (PAOLO), CALLED VERONESE.

COSIMO (PIERO DI)
(1462-1521)

36. — St. John

A young man, whose beardless face is enframed in long curling brown hair, dressed in a blue tunic adorned with metal ornaments and finished at the sleeves by a band of green. A red mantle, the folds of which he gathers together with his left hand, is thrown over his shoulder. His right hand is raised in benediction. He is represented in a simulated frame, on the lower edge of which stands a gold goblet set with uncut stones, and on the upper part of which a serpent is entwined.

Panel, 33 in. by 23 1/2 in.

The pendant, representing St. Mary Magdalen, is in the Galleria Nazionale in Rome.

Mr. Bernard Berenson writes: « I think there can be no doubt that it is by Piero di Cosimo. I believe further that it is one of the sanest, most monumental, and least freakish works of that fascinating but wayward genius. »

CREDI (LORENZO DI)
(1459-1537)

37. — The Holy Family with St. John

The Virgin, wrapped in a large blue mantle lined with yellow and wearing a brown dress, and a grayish blue shawl on her chestnut hair, kneels, her hands clasped, her eyes bent on the Child, who lies naked on a red drapery spread upon the grass. To their left, the little St. John, scantily draped in a transparent scarf, kneels, holding his cross in his left hand. Behind the Virgin St. Joseph, in a red tunic under a green blouse, sits, leaning upon his staff. The figures are grouped under a portico, two columns of which are visible. In the middle distance is a garden, bounded on two sides by rocks. Beyond, a river flows by a town and some islands, faintly outlined in the bluish distance.

Panel, circular. 37 in. in diameter.

From the Durazzo collection, Genoa.



36. — COSIMO (PIERO DI).



37. — CREDI (LORENZO DI).

38. — The Adoration of the Magi

In the foreground the Virgin, in a red robe and blue mantle, is seated on a stone bench, with the Infant Jesus on her lap. The Child is only partly draped in a piece of white linen embroidered with gold, and his right hand is raised in benediction. The oldest of the kings, kneeling before him, takes his foot in his hand and kisses it. He has a long white beard and white hair, and wears a rich cloth of gold mantle with gold ornaments in relief. On his left, the second king, a black-haired man with a dark complexion, holds a piece of gold plate with his right hand, and removes his crown with his left. He wears a red mantle, embroidered with gold. Standing to the right is a youth, wearing a crown upon his fair hair. He is dressed in a pale blue tunic, richly trimmed, lilac trunk-hose, and red shoes. A dagger with a gilded handle hangs from his belt. He presents his offering to the Virgin, who already holds a piece of gold plate in her hand. All these six persons have golden haloes round their heads. To the left, behind them, under an open shed, are an ox and an ass. Over the roof shines the star. Behind the stable, a bush laden with fruit and an unfinished building. To the right of the group is the retinue of the kings, nobles on richly caparisoned horses, and humbler folks on foot. In the background a town stands out upon the golden horizon. Through the open door of a wall in the centre defiles a brilliant cavalcade, the Magi and their suite.

Panel, 70 in. by 53 in.

Exhibited in Paris at the Exhibition of pictures, statues and artistic objects held for the benefit of the Orphans of Alsace-Lorraine, Salle des Etats, Louvre, 1885.

Mentioned in the *Chronique des Arts* (June 13, 1885, p. 182), in an article signed P. L. (probably Paul Lefort).

From the collection of Sir William Neville Abdy, Bart., London.



38. — FABRIANO (GENTILE DA).

FILIPEPI (SANDRO), CALLED BOTTICELLI

(1446-1510)

39. — The Nativity

(A FRESCO)

In a shelter formed by three gray, crumbling walls and a thatched penthouse roof supported by four roughly hewn tree trunks, the fair Infant, surrounded by golden rays, lies on swaddling-clothes spread on some trusses of straw piled against a rough manger formed of interwoven branches, behind which stand the ox and the ass. The Infant Jesus holds up his left hand, and looks at the Virgin. She is kneeling, dressed in a light blue mantle lined with green and bordered with gold, facing St. Joseph, who, clothed in a blue tunic and a yellowish brown mantle, stands leaning on his staff, and bending his white head towards the Child. Between them the little St. John, in a tunic of coarse stuff, his cross between his arms, presses eagerly towards the Saviour, his hands clasped, and his knees bent. Above the group three angels in red and white, holding a lily in one hand and a book in the other, sing praises, their wings outspread and their bare feet resting upon little white clouds. To the left, two youths are about to enter the shed. In the background a grove of trees, and a hilly landscape with a few houses, and some minute figures. To the right a rocky defile through which the cavalcade of the Magi advances, while in a meadow to the left, shepherds, reposing by their flocks, are awakened by the summons of the angel who flies above them.

Fresco, rounded at the top, painted on a wall, 60 in. by 52 in.

Painted when the artist was still under the influence of Filippo Lippi.

Exhibited in the Louvre, Paris, at the Exhibition on behalf of the Orphans of Alsace-Lorraine, 1885, no. 312.

Exhibited at Budapest, in the Museum of Fine Arts, 1912.

— — Düsseldorf, Civic Museum, 1912.

Mentioned and reproduced in *L'Art et les Artistes*, 1913, XVI, p. 251, no. 96.

Reproduced as a full page print in *Westermanns Monatshefte*, December 1912, p. 540.

From the collection of Sir William Neville Abdy, Bart., London.

— — M. Marczell von Nemes, Budapest.



39. — FILIPEPI (SANDRO), CALLED BOTTICELLI.

GHIRLANDAJO (DOMENICO DEL)

(1449-1494)

40. — The Annunciation

(Two panels in one frame)

The right panel represents a monumental building, in the paved court of which the Virgin is kneeling before a prayer-desk; on it lies a gilt-edged book. She wears a red tunic, under a blue mantle, and on her hair a white gauze veil. Her eyes and hands are uplifted.

The left panel shows the Angel, one knee on the ground, his right hand raised towards the Virgin, his left holding a lily. He has fair curls, and is dressed in a white chlamys with a gold-embroidered green border, and a yellow mantle, also embroidered with gold. His large wings are green with golden reflections. The architecture is the same as in the right panel, save that the red of the building is rather darker, and that in the background, a vaulted passage shows a view beyond of a garden and a distant mountain.

Panel, 50 in. by 27 1/4, each panel.

From the collection of Sir William Neville Abdy, Bart., London.

Pliny 1911 (105) - 1879 - 19. 1879-1911



GHIRLANDAJO (RIDOLFO DEL)

(1483-1561)

41. — Virgin and Child with St. John.

In the centre of the composition, the Virgin is seated on a little grassy knoll, dressed in a red gown under a black mantle. On her chestnut hair is laid a lilac shawl. On her lap she holds the naked Child, who has seized the little cross of the kneeling St. John with his left hand, while he blesses him with his right. At the Virgin's feet is a scroll with the inscription: *Ecce Agnus*. To the left a wall of rock, a mill by a stream, groups of trees and, on the horizon, blue mountains. On the right, on a piece of rising ground, a man is making his way to a stable occupied by an ox and an ass. Below, a child and an angel who have just crossed a bridge over the stream, preceded by a little dog. Behind a group of trees rises a town with walls and towers. Beyond the town, a hill planted with trees.

A tondo (round panel). Diameter, 48 in.

From the collection of Sir William Neville Abdy, Bart., London.



41. — GHIRLANDAJO (RIDOLFO DEL).

GOYA Y LUCIENTES (FRANCISCO)

(1746-1828)

42. — Portrait of Don Felix Colón de Larriategui

Turned three-quarters to the left, the face almost full to the spectator, he is seated at his bureau, seen three-quarters length. Long gray hair enframes his clean-shaven face, his lips are parted, his eyes fixed on the spectator. On his black tunic with its wide border and facings of silver, the cross of Santiago is embroidered in red, and he also wears the medal of the order on a red ribbon. Across his waist-coat of silver cloth with a red border a portion of a red scarf is visible. His closed left hand rests on his hip, his right, holding a quill-pen, is laid on the bureau. An open book on the table bears the inscription: « *Juǵados Militares de España por D. Felix Colon de Larriategui. Tomo V.* » The other volumes of the work are arranged on the table. A red ribbon tied round a bundle of papers holds a ticket inscribed: *Año 1794.*

Canvas, 43 1/4 in. by 33 1/2 in.

Mentioned by Charles Yriarte in *Goya*, p. 145; Paul Lafond, Albert F. Calvert, Zapater, *Añutes*, p. 39; Valerian de Loga, p. 90 and 193, and reproduced in Dr. Kurt Bertels' monograph, pp. 12 and 16.

Formerly the property of the family of the Conde de Robres, Saragossa. From the collection of M. Ricardo Traumann, Madrid.

GOYA Y LUCIENTES (FRANCISCO)

(1746-1828)

43. — Portrait of Don Diego de Colón (of the family of Christopher Columbus)

Turned three-quarters to the left, the face full to the spectator, on whom the eyes are fixed. The gentleman is seated at a bureau on which he rests his right arm. He wears a black coat and a white waistcoat; a white cravat is tied round his high collar. His olive breeches are fastened with a bow at the knee; his stockings are white, and his low shoes are ornamented with silver buckles. On the bureau, which is covered with a green cloth, are books and an ink-stand with pens. In his right hand he holds an envelope addressed: *Al Señor Don Diego Colón.*

Painted probably about 1820.

Canvas, 61 in. by 40 1/2 in.

This picture remained in the possession of the Colón y Sarria family until 1906, at which date, by the will of Doña Maria Victoria Montalvo, widow of Don Diego Colón of Toledo, it became the property of Don Esteban Ruiz Mantilla.

A little book contains a declaration of the genuineness of the picture by Don Aureliano de Beruete, a genealogical tree showing the degree of Don Diego de Colón's relationship to Columbus, and some official documents.



43. — GOYA Y LUCIENTES (FRANCISCO).



42. — GOYA Y LUCIENTES (FRANCISCO).

GOYA Y LUCIENTES (FRANCISCO)

(1746-1828)

44. — Portrait of Gasparini.

Decorator at the Spanish Court

He is seated in a reddish-brown arm-chair turned three-quarters to the left, looking at the spectator. His round, rosy face is enframed in long gray hair; his lips are parted. He wears a dark blue coat edged with gold, the high collar also edged with gold, the facings of red. A white cravat is tied round the neck and falls on the gold embroidered red waistcoat. He holds in both hands a sheet of paper covered with decorative motives.

Painted in 1795.

Canvas, 41 1/2 in. by 31 1/2 in.

Mentioned in *Goya*, by Paul Lafond, p. 141, no. 244, without the name of the sitter: by V. von Loga, *Goya*, no. 222; by R. Oertel, *Goya*, no. 57 (erroneously as a portrait of the Count de Tepa); and in the Catalogue of the Goya Exhibition, Madrid, 1900, no. 100.

Exhibited at Düsseldorf, Civic Museum, 1912.

From the collection of D. Manuel Soler y Alarcon, Madrid.

— — M. Marzell von Nemes, Budapest.

GUARDI (FRANCESCO)

(1712-1793)

45. — The Dogana. Venice

In the foreground on the left several boats, large and small, lie close to the landing-stage, where many persons are walking; a low building with crenellated walls rises from it, the entrance formed by a peristyle consisting of four columns. These support a balcony, behind which is a kind of tower crowned by a globe borne by two human figures and surmounted by a statue. Further off is a church with an immense dome, behind which another dome and belfries appear. The water is dotted all over with boats with red and yellow sails, and gondolas propelled by gondoliers in red caps.

Signed *F. G.* on the boat
in the corner to the right.

Canvas, 33 1/2 in. by 44 1/2 in.



44. GOYA Y LUCIENTES (FRANCISCO).



45. — GUARDI (FRANCESCO).

MANTEGNA (ANDREA)

(1431-1506)

46. — Salvator Mundi

On the ledge of a marble balustrade, the naked Child Jesus stands facing the spectator, his eyes raised a little. His light brown hair is surrounded by a halo. He holds the cross in his right hand and the globe in his left. Behind, somewhat in shadow, is St. John, who points to the Saviour with his right hand, and holds in his left a scroll, which is twisted round his left leg, and bears the inscription, legible in fragments: Ecce Agnus Dei qui tollit peccata mundi. To the right is the profile of the Virgin, an aureole round her head, on which she wears a bluish green shawl embroidered in gold; the ends fall on her pink gown. She is looking down at some sewing in her hands. St. Anne, her head covered with a red shawl, looks at her.

Canvas, 29 in. by 17 1/2 in.

Alsace-Lorraine Exhibition at the Louvre, 1885 (no. 326).

From the Couvreur Collection, 1875.

*Jean Doulfus sale 1/2 Apr. 1912 (31) 6,000 fr. - F. 1214.
Anon. sale, Paris, 23 Nov. 1875 (36)*

MELZI (FRANCESCO)

(1491-1567)

47. — Holy Family

The Virgin, in a red gown and green mantle, holds the Child on her lap. He is naked, and has curly red hair. He holds out both hands for a fruit which St. Joseph, in a red tunic and green mantle, smilingly presents to him. The group is relieved against a background formed by a mass of leaves and flowers.

Panel, 37 1/2 in. by 28 1/4 in.

Lent by Mr. Humphry Ward to the Royal Academy Exhibition, London, 1910. (25)



47. — MELZI (FRANCESCO).



46. — MANTEGNA (ANDREA).

MORONI (GIOVANNI BATTISTA)
(1525-1578)

48. — Portrait of a Gentleman

Life-size, turned three-quarters to the left, the face almost full to the front, the gray eyes fixed on the spectator. His brown hair is brushed flat, and his beard is trimmed to a point. He has a weather-beaten complexion, a bony face, and a pronounced hook-nose, and is dressed in an iron-gray doublet edged with gold, with puffed and slashed sleeves. A cravat of gray fur is fastened round his neck. He holds his felt hat in his right hand, his left is placed on his hip.

Canvas, 34 in. by 25 1/2 in.

From Prince Eristorff's Collection, Russia.

PALMA (GIACOMO), THE ELDER
(1480-1528)

49. — Holy Family

The Virgin, in a red dress, beneath which her bare sandalled foot appears, a blue mantle lined with brown thrown across her knees, and a white head-cloth, which falls over her bare neck and shoulders, on her fair hair, holds on her lap the fair-haired naked Babe, who clasps his Mother with his little arms. Near them St. Joseph, with white hair and beard, in a grayish blue tunic and brown mantle, kneels, his right hand on his staff, and looks devoutly at the Child. Behind the group is a stone building. To the right are some trees, and in the corner, a tuft of grass with two yellow flowers. To the left, a wooded landscape with a hill crowned by a round tower, and in the distance a blue mountain.

Panel, 28 1/2 in. by 36 1/2 in.

From Prince Borghese's Collection.



48. — MORONI (G. B.).



49. PALMA (GIACOMO), THE ELDER.

PIOMBO (SEBASTIANO LUCIANI), CALLED SEBASTIANO DEL
(about 1485-1547)

50. — Portrait of Francesco degli Albizzi,
an intimate friend of Machiavelli, and a person who played an
important part in the Florentine Republic.

Seated in an arm-chair, in front of a heavy drapery edged with a fringe, threequarters length, turned slightly to the left, the face almost full to the front, the black eyes fixed on the spectator; the curly hair and the beard are black. He wears a rich dress of dark brocaded velvet with a wide fur stole which covers his shoulders and comes down to his knees. His arms rest on the arms of the chair, and in his left hand, on the forefinger of which he wears a ring set with a precious stone, he holds his gloves.

Panel, 50 in. by 37 in.

Painted in Rome.

Exhibited at the Royal Academy, London, in 1877.

Mentioned by Giorgio Vasari, vol. V, p. 575; by Dr Waagen in the Supplement to *Art Treasures of Great Britain*.

From the collection of the Rev^d. Sanford, who bought it at Florence in 1835 from the Albizzi family.

— — Lord Methuen, London, 1899.

— — Sir George Donaldson, London.

ROBUSTI (JACOPO), CALLED TINTORETTO
(1518-1594)

51. — Ecce Homo

On a raised platform with several steps, Christ, stripped of his garments, a white linen cloth drawn round his loins, his hands bound with a staff between them, a red cloak hanging over his right arm, stands between Pilate and the High Priest. Pilate, an old man with white hair and beard, wearing blue hose and an orange tunic under a red mantle, lays his right hand on his heart. The High Priest, in a crimson mantle and blue robe, worn over a green tunic, points out Jesus to the variegated crowd surging round the steps, and gazing up at him. Women, old men, soldiers, and a man on a white horse are seen in the foreground; a banner and spears rise against the blue sky seen through the arch of a portico. A man in a green tunic with violet reflections, and a red cloak, harangues the crowd. Another, in a round helmet, green hose and a striped blue and white tunic, is kneeling on the steps by a dog. To the right, an old man with a youth.

Canvas, 41 1/4 in. by 53 in.



50. — PIOMBO (SEBASTIANO DEL).



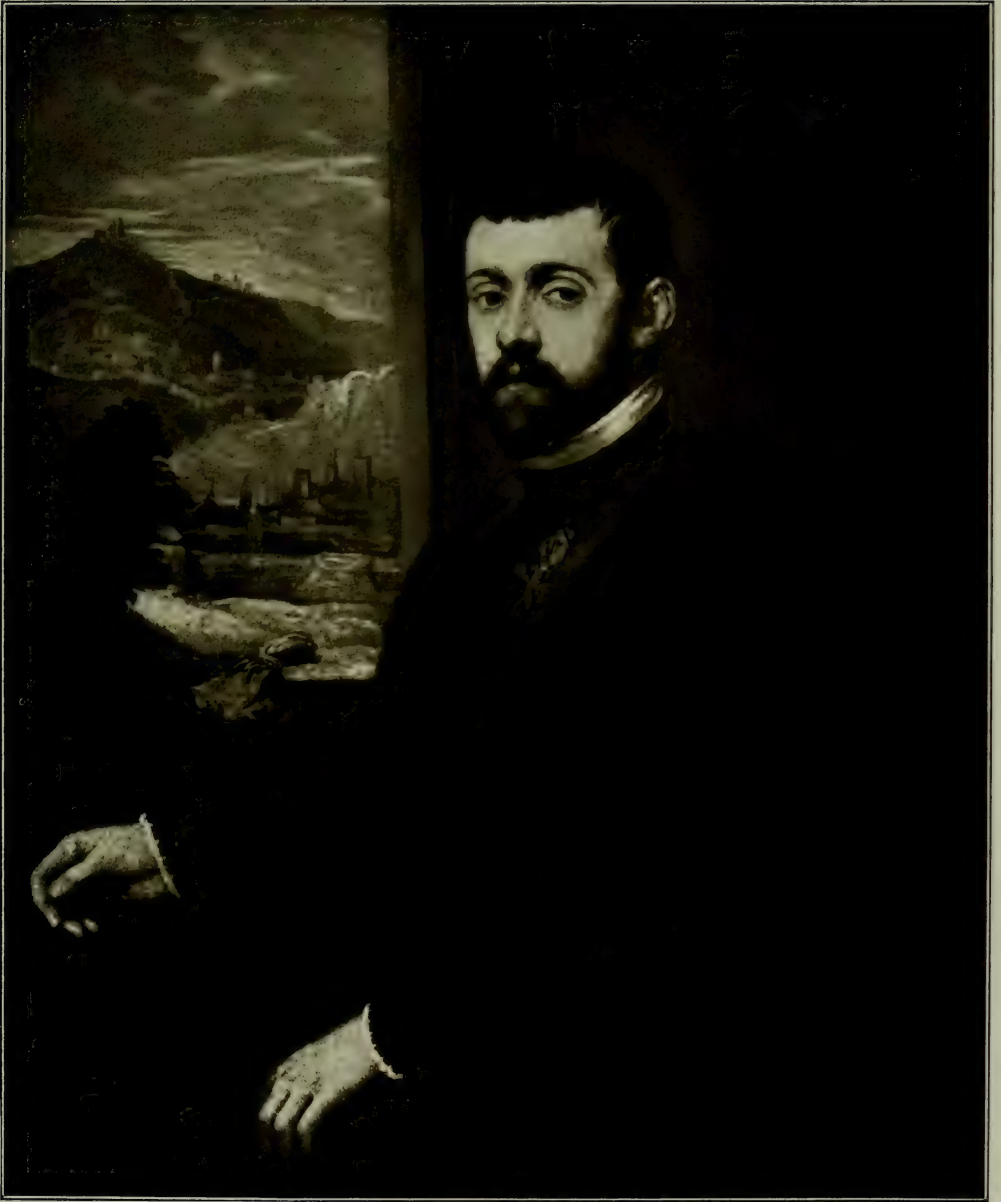
51. — ROBUSTI (J.), CALLED TINTORETTO.

ROBUSTI (JACOPO), CALLED TINTORETTO
(1518-1594)

52. — Portrait of a Man

Three-quarters length, turned three-quarters to the left, the face nearly full to the front, the eyes looking towards the spectator. He has short black hair and a brown beard. He wears a rich doublet of red velvet with a black pattern, and a stole of brown fur, the ends of which come down to his legs; round his neck, a white linen collar. His left arm and hand rest on the arm of the chair in which he is seated, his right hand is laid on a round table near the window; two small violet bags lie on the table, which is covered with a red cloth. Through the window is seen a very varied landscape, with trees, a stream, and in the distance a town dominated by a rocky peak. Beyond on the side of a mountain is a town surrounded by a wall which winds in zig-zags to a fortress on the crest.

Canvas. 41 in. by 33 in.



52. — ROBUSTI (JACOPO), CALLED TINTORETTO.

THEOTOKOPOULI (DOMENICO), CALLED EL GRECO
(1548-1614)

53. — Holy Family

The Virgin is seated, turned nearly full face to the spectator, her eyes slightly downcast. A light white mantilla drawn over her reddish brown hair, falls over her shoulder on the right, and partly veils the breast she offers to the Infant Jesus. She is dressed in a red tunic and a bluish green mantle. The Child, lying almost naked on his Mother's lap, is partly covered by a piece of yellow stuff, and holds in his hand the drapery that the Virgin has drawn over her breast. To the left St. Anne, her head swathed in a white veil, and wearing a brownish red mantle, leans over the Child, and lays her hand gently on his head. On the other side St. Joseph, a man with a weather-beaten face, and brown hair and beard, dressed in a full yellow mantle, looks at the Child, taking its foot in his left hand.

Canvas, 53 3/4 in. by 40 1/2 in.

Painted about 1604, this picture dates from about the same period as the *Holy Family with St. John* of the Prado Museum, and the *Holy Family* of the Madrazo Collection, at the Spanish Society of America, New York.

Exhibited at Düsseldorf, Civic Museum, 1912.

From the collection of M. P. Tronchet, Paris.

— — — M. Marzell von Nemes, Budapest.



53. — THEOTOKOPOULI (D.), CALLED EL GRECO.

TIEPOLO (GIOVANNI BATTISTA)

(1696-1770)

54. - The Triumph of Amphitrite

Ariadne, stretched out languorously on a purplish crimson drapery in a conch-shell, supports herself on her left arm, while with her right hand she points out the way to the Tritons who bestride the sea-horses harnessed to her car. The pearly brilliance of her flesh is unveiled by any draperies. A bracelet of cameos and pearls encircles her right upper-arm; sea-weeds interwoven with coral, marine-plants, and a string of pearls are laid across her thighs like a scarf. Her hair is also interwoven with pearls, coral, and red and blue ribbons. Behind her, a large white sail, one end of which she holds in her left hand, swells in the wind, and two Cupids with uplifted arms dance for joy in the sunshine.

At the back of the shell, two other Cupids, one of which holds a branch of coral, bend forward to look at a Nereïd clinging to the car, and a robust Triton, who swims after it. Beside these, a fair and chubby winged Cupid, riding on a dolphin, holds the reins intently, careless of his surroundings.

On either side of the shell, the bronzed naked bust of a Nereïd with flowing black tresses emerges from the water. The Nereïd on the right is draped in an iridescent scarf of red and gold held in place by a Cupid.

The two sea-horses seem from the action of their scaly legs to be galloping through the green waters; one is bestridden by a young Triton and a Cupid with pale-green wings, perched on the barbed neck of the beast, and brandishing a branch of coral; the other by an old Triton with shaggy hair and a white beard, crowned with sea weed, who holds in his right hand the reins of his fiery steed, and in



TIEPOLO (GIOVANNI-BATTISTA)
The Triumph of Amphitrite

his left, the traces of Amphitrite's car. His horse is caparisoned with a reddish brown drapery, and its neck is encircled with a chaplet of sea-weed, shells, and coral. Behind him, a Triton, emerging from the water, blows frantically into a conch. The equipage is preceded by a Triton carrying a pole, at the end of which two fishes are attached.

Two winged Cupids hover above in the reflections of dawn, over the green expanse of waters.

Canvas, 83 in. by 173 1/2 in.

This picture and the following two, *Juno and Selene*, and *Bacchus and Ariadne*, decorated the villa Girola on the Lake of Como, which belonged in the 18th century to Francesco Artaria, who was a friend of the Tiepolos, and for the last thirty years they have been in possession of the Artaria family in Vienna.

Described and reproduced in Pompeo Molmenti's *Tiepolo* (pp. 277 *et seq.*), in Eduard Sack's *Giambattista Tiepolo* (p. 203, nos. 408/10, pp. 204/5), and in Heinrich Modern's *Study on G. B. Tiepolo*.

Mentioned and reproduced in the *Gazette des Beaux-Arts*, 1902, 44th year, third period, vol. 27, pp. 476 *et seq.*; and 1902, vol. 28, pp. 239 *et seq.*

There is a sketch for *The Triumph of Amphitrite* in the Sartorio collection, Trieste, reproduced by Molmenti, p. 277.

TIEPOLO (GIOVANNI BATTISTA)
(1696-1770)

55. — Juno and Selene

The fair-haired Juno, wearing a brown robe over a white gold-embroidered under-dress, is seated on a car, the metal wheels of which are studded with uncut gems. A blue veil is thrown over her left shoulder, and her girdle is fastened in front with a clasp set with a large red stone. She is crowned, and holds in her right hand a sceptre, the end of which rests on her knee. Two peacocks draw the car, urged on by a Cupid with a straw whip. Four other winged Loves escort it, riding upon clouds. The goddess gazes severely at Selene, draped in a crimson mantle, a bluish scarf, and an under-dress of dark green, who flees before her, bearing the lunar disk wreathed with clouds, and a Cupid, nestling in the folds of her mantle. Above Selene hovers the eagle of Jupiter, and higher in the sky, Jupiter himself and Hermes contemplate the scene.

Canvas, 83 in. by 90 1/2 in.

See history of picture no. 54.



TIEPOLO (GIOVANNI BATTISTA)

(1696-1770)

56. — Bacchus and Ariadne

In the centre of a group of trees, Bacchus, naked save for a violet drapery edged with gold which falls from his left shoulder across his leg, his head crowned with vine-leaves and grapes, a garland of ivy slung across his muscular breast, bestrides a cask over which hangs a white sheet. The thyrsus is in front of him; in his left hand is a bow and in his right he holds a golden circlet adorned with brilliant stars above Ariadne's head. She reclines at his feet on a brown drapery spread upon a knoll. There are wheat-ears in her fair hair, and a red mantle with golden reflections enframes rather than veils her nudity. A bracelet with a cameo is clasped round her right upper arm; her right hand, in which she holds a bunch of grapes, rests on a jar ornamented with a mask representing a fawn's head. Behind her are two little winged Cupids: a third, on the further side of the cask, is drinking from a large flask cased in straw. In front, a fourth bestrides a panther, and yet another beside him plays a tambourine. In the corner to the left, Rhea, the mother of the gods, is seated, dressed in a tunic of cloth of gold under a blue mantle, and wearing the mural crown. Over her hovers a Cupid wrapped in a red drapery and holding a garland of roses and blue flowers. In the middle distance a Satyr descends a grassy slope, leading a goat ridden by an infant faun. Beyond is a little town, with a belfry and red-tiled houses, and in the background a chain of blue mountains.

Canvas, 83 in. by 50 1/2 in.

See history of picture no. 54.



TIEPOLO (GIOVANNI BATTISTA)

(1696-1770)

57. — Rinaldo and Armida

I. *Rinaldo sleeping enchanted by Armida.* — In an exquisite landscape, on a shore bathed by softly rippling waters, Rinaldo, in a buff jerkin, a blue tunic and a red mantle reclines, overcome by sleep. His beautiful curly head rests on his right hand, his left upholds his round shield. Behind him near two trees very close together, Armida's chariot, drawn by two horses, and half concealed by clouds, is drawn up. An attendant nymph in a scanty white drapery, stands by the heads of the horses, looking up at her mistress, to whom she seems to be pointing out the sleeping hero. Seated on a cloud, behind which the wheel of the chariot appears, Armida, in a light yellow tunic under a scarf of orange and pale green which floats in the wind, looks musingly at Rinaldo. A chubby nude Cupid bearing an immense quiver flutters beside her. In the background, a poetic landscape, in which white houses and the portico of a temple are relieved against the dark foliage of trees.

Canvas, 73 1/2 in. by 85 in.

This picture, and the following three are described and reproduced in *G.-B. Tiepolo, La sua vita e le sue opere*, by Pompeo Molmenti (pp. 145-147, and 140, 141).

Mentioned by Eduard Sack in his work on Tiepolo (p. 36, nos. 622, 625),

See also Mr. Malaguzzi-Valeri's report in *Rassegna d'Arte*, 1908, October number, Milan.

From the collection of Mr. Giulio Cartier, Genoa.



57. — TIEPOLO (GIOVANNI BATTISTA).

TIEPOLO (GIOVANNI BATTISTA)

(1696-1770).

58. — Rinaldo and Armida

II. *Rinaldo in love with Armida*. — On a grassy mound in the enchantress' gardens Rinaldo and Armida are seated gazing into each other's eyes. The young woman, draped in light stuffs of orange and blue, which leave her leg bare, holds in her left hand an oval mirror, in which her face is reflected. Rinaldo, whose sword and shield lie on the ground beside him, lifts his face to hers. Two portions of a low white wall, each terminating in a pilaster surmounted by a sphere, open into the recesses of the garden, where on the right, a white rotunda emerges from the foliage, and on the left, the tall silhouettes of pines stand out against the horizon. Against the pilaster on the left Ubaldino and Guelfo, Rinaldo's brothers in arms, bearded and helmeted veterans, lean, one on the wall, the other on a shield, and contemplate the lovers, above whom a Cupid hovers.

Canvas, 73 1/2 in. by 103 in.

See history of picture no. 57.



TIEPOLO (GIOVANNI BATTISTA)

(1696-1770)

59. — Rinaldo and Armida

III. *Rinaldo abandons Armida.* — Seated on a mound, her arm, shoulder, and leg bare, Armida raises a tearful face to her lover, emphasising her lamentations with a gesture of her right hand. Standing in front of her, draped in his mantle which he holds together with his right hand, while his left hand rests on his large round shield, Rinaldo looks down at the enchantress with an expression of regret and hesitation. Behind him his two stern comrades apostrophise him, urging him to the neighbouring sea, and pointing to the galley, at the prow of which an oarsman is seen rowing. To the left, a wood, and behind a rock, a broken fluted column, and a slanting pine-tree.

Canvas, 73 1 2 in. by 103 in.

See history of picture no. 57.



TIEPOLO (GIOVANNI BATTISTA)
(1696-1770)

60. — Rinaldo and Armida

IV. *Rinaldo with the Hermit.* — In a desolate landscape by the sea-shore, Rinaldo stands beside the hoary hermit, who holds the young man's shield on his knee with his right hand, and points to it with a wand in his left, apparently expounding the lofty deeds of the youthful hero's ancestors graven upon it. At Rinaldo's feet lie his cloak, partly covering a quiver, and on it is his chased and plumed helmet. Behind them is a tree, and near the shore a galley with two oarsmen. In the corner to the right, the trunk of a dead tree, partly fallen. To the left, some distance from the principal group, Ubaldo and Guelfo stand near a rock, waiting respectfully for the holy man to restore the young hero to himself, and to the army of the Crusaders.

Canvas, 73 1/2 in. by 85 in.

See history of picture no. 57.



60. — ТЕПОЛО (ГІОВАННІ БАТІСТА),

TIEPOLO (GIOVANNI BATTISTA)

(1696-1770)

61. — The Trojan Horse

The horse is turned to the left, towards the city wall. A swarming crowd in many-coloured garments, seated, standing, on ladders, and on scaffoldings, hammer, rivet, paint and fix the structure. The men, young and old, work frantically; the women bring materials and refreshments; old men survey the progress of the construction, and help the artificers with suggestions. To the left of the horse is a group formed by an old man and two young women, one of whom carries a child on her arm. Nearer to the front are two old men, one in a yellow turban and a brown mantle; the other, dressed in a yellow tunic, points to the wooden colossus with his forefinger. From the foreground on the left, to the background extends the wall of the threatened city. Domes and towers rise above the houses of Troy. On the rampart, a group of Trojan warriors look down at the commotion below, without any idea of what the monster imagined by the cunning Ulysses has in store for them.

Canvas, 74 1/2 in. by 139 1/2 in.

Exhibited at the Grosvenor Gallery, London, 1880.

From the collection of Prince Pignatelli, Venice.

Comtesse de Romrée de Vichenet, *née* Beauffort.

Château de Fervoz, Gembloux, near Namur.



61. — TIEPOLO (GIOVANNI BATTISTA).

TIEPOLO (GIOVANNI BATTISTA)

(1696-1770)

62. — The Madonna of Mount Carmel surrounded by Saints

The Virgin, wearing a red gown and a blue mantle, and on her head a pale brownish mantilla which falls over her shoulders and breast, stands on the steps of a little square stone altar, in front of a large fluted column, clasping the Infant Jesus to her. The chubby fair-haired Child, naked save for a strip of light stuff, stands upon a brown cushion laid on the altar and with his right hand offers a scapulary to an old man with white hair and beard, who wears a cloth-of-gold chasuble lined with red over his brown cassock, and a light gray glove on the hand with which he takes the scapulary. Kneeling near him, her hands on the steps of the altar on which she has laid a large open book, a nun in a white robe and black veil gazes ecstatically at the Saviour. Behind them an angel bears a crozier, and a man in a cowl holds a cloth on which armorial bearings are painted. To the right of the altar kneels another old man in a cassock and a white hood, holding a large book in his left hand. His face, enframed in a gray beard, is raised ardently to the Madonna, who offers him a coarse woollen gown, which he seizes with his right hand, and holds to his breast. Behind him a monk with clasped hands, wearing a brown hood, is partly hidden by spirals of yellowish smoke, above which flutter two cherubs. Murky clouds roll in the dark blue atmosphere.

Canvas, 87 in. by 165 1/2 in.

Mentioned by Eduard Sack, in *G. B. Tiepolo*, 1910, as one of the master's lost works (p. 194, no. 353, and p. 230, no. 568); by Vinc. di Canal, in *Vite di Gr. Lazzarini* (Venice, 1732); by Boschini, in *Descrizione de tutte le pitture della città di Venezia* (Venice, 1733, p. 263); by Zanetti, in *La Pittura Veneziana* (Venice, 1771): these three writers include it among works by the master in the churches and collections of Venice. and describe it with the portion now removed from it, representing *Purgatory*.

From the Chapel of the Carmelites in Sant' Apollinare, Venice.



62. — TIEPOLO (GIOVANNI BATTISTA).

TIEPOLO (GIOVANNI BATTISTA)

(1696-1770)

63. — Alexander and Campaspe in the Studio of Apelles

Near a wide bay, opening between two fluted columns, Apelles, in a gown with a small hood, his cloak slung over his right shoulder, his palette in one hand, and his paint-brush in the other, is seated on a stool before his easel, on which is an oval canvas containing the sketch of a woman's head and shoulders. On the opposite side, Campaspe, the mistress of Alexander, is seated near a table, her face turned to the painter, her bare foot resting on a stool. She is dressed in white satin, which leaves her breast uncovered. Behind her Alexander, his brow bound with a laurel wreath, his hand on his hip, his legs crossed, looks to the side. Behind the table, which is strewn with jewels, an old woman holds a richly framed mirror. Through the bay is seen a court with figures, and a portico with a balustrade, adorned with a large statue in a niche.

Canvas, 16 1/2 in. by 20 1/2 in.

TIEPOLO (GIOVANNI BATTISTA)

(1696-1770)

64. — Aurora

(A FRESCO)

A young winged woman, covered with a yellow veil, is borne on a light cloud. There are flowers in her flowing black hair; she has sandals on her feet, and a cameo bracelet on her right arm. In her left hand she holds a torch. She is surrounded by chubby Cupids, some holding gaily coloured draperies, others a basket filled with flowers. Below is a carpet strewn with flowers, and two bats are put to flight by the dawn of day.

Canvas, 116 in. by 53 1/2 in.

From the palace of the Counts of Onigo, Treviso.



63. — TIEPOLO (G. B.).



VECELLIO (TIZIANO), CALLED TITIAN
(1477-1576)

65. — The Virgin, the Infant Jesus,
and the Magdalen

The Virgin, in a red gown, a halo of stars round her chestnut hair, on which is laid a drapery of pale brownish muslin that falls over her right arm and shoulder, holds with both hands the Child, who stands on a round table, lightly draped in a thin white material. Beside them, turned in profile to the right, the Magdalen, her long fair curling hair hanging over her shoulder, a thin shawl over her yellow gown, offers a green vase to the Child, who takes it in his right hand.

Canvas, 38 1/2 in. by 30 3/4 in.

From the collection of the Borghese family.

| | | |
|---|---|------------------------------------------|
| — | — | Lord Radstock. 12 May 1836 (53) 260 p.m. |
| — | — | Captain Gillam. |
| — | — | Buchanan. |
| — | — | Sir John Pringle. |
| — | — | Mr. Foster. |
| — | — | Mr. Charles Cheel. |

VELAZQUEZ (DON DIEGO DE SILVA Y)
(1599-1660)

66. — Still-life

On a stone block, two red-combed hens, one of which has gray plumage speckled with white, lie, their yellow legs tied together. On the edge of the block in front of them is a kitchen knife with a yellow handle. On one side are two pieces of mortadella, on the other, among some stalks of straw, ten eggs; one is broken, and the contents has run out. Above the table two dead turkeys hang by their beaks, their grayish plumage splashed as it were by their red wattles. Beside them are two full bladders also hanging from the ceiling by strings. A white bowl placed upon a pile of flat stones, contains the giblets of poultry. Yellowish gray background.

Canvas, 42 in. by 34 in.

From the collection of José Cañaveral of Seville, who sold it before his death to the Marquis de Jover of Cordova.



66. — VELÁZQUEZ (DON DIEGO DE SILVA Y .



65. — VECELLIO (TIZIANO), CALLED TITIAN.

67. — Philip IV's Stag-Hunt

A wide plain extends to a river, on the further side of which rises a castle on the edge of a forest. Houses are scattered here and there between groups of trees. To the right a long avenue rises towards a first line of hills, and beyond these, a second and loftier line bounds the horizon.

A lively crowd animates the composition which is divided into two by the *carrera*, composed of two parallel walls of white canvas stretched on stakes; Philip and his grandees wait between these, grasping their hunting-knives, ready to despatch the deer driven along the *carrera* by hounds. Across the opening of the *carrera* is a high platform, the *tabladillo*, on which the queen and her ladies, in delicately coloured costumes, are seated beside three duennas in black dresses. Under the platform servants slaughter the animals which have escaped the knives of the sportsmen. All along the right barrier are eager spectators of the sight. Near the left barrier, there are only gentlemen on horseback, no doubt the nobles of the court. In the foreground, a group of richly dressed persons. In front of these, a white horse with a red saddle and a bay horse ridden by a man in a brown costume and a large felt hat. This horseman, whose features are like those of the portrait of Velazquez himself in *Las Meninas*, looks out at the spectator. Near him a huntsman with a hound in leash, a dwarf in a brown dress and white cloak, and a little further off, a group of three men, one of whom wears a red cap. In the right corner is a red coach with a black roof, harnessed to four mules. A sight-seer has climbed up on the back seat, and crouches to conceal himself from the grooms who stand by the mules. Near the left door is a rearing white horse. Five beggars are sitting or lying in the shade of the coach. Further on, horsemen are watching the hunt. A white horse gallops off without his rider. On the other side of the *carrera*, under the tall trees, persons on foot, groups seated on the ground, several green coaches with red curtains, horsemen alone or in groups, all contribute to the animation of the scene.

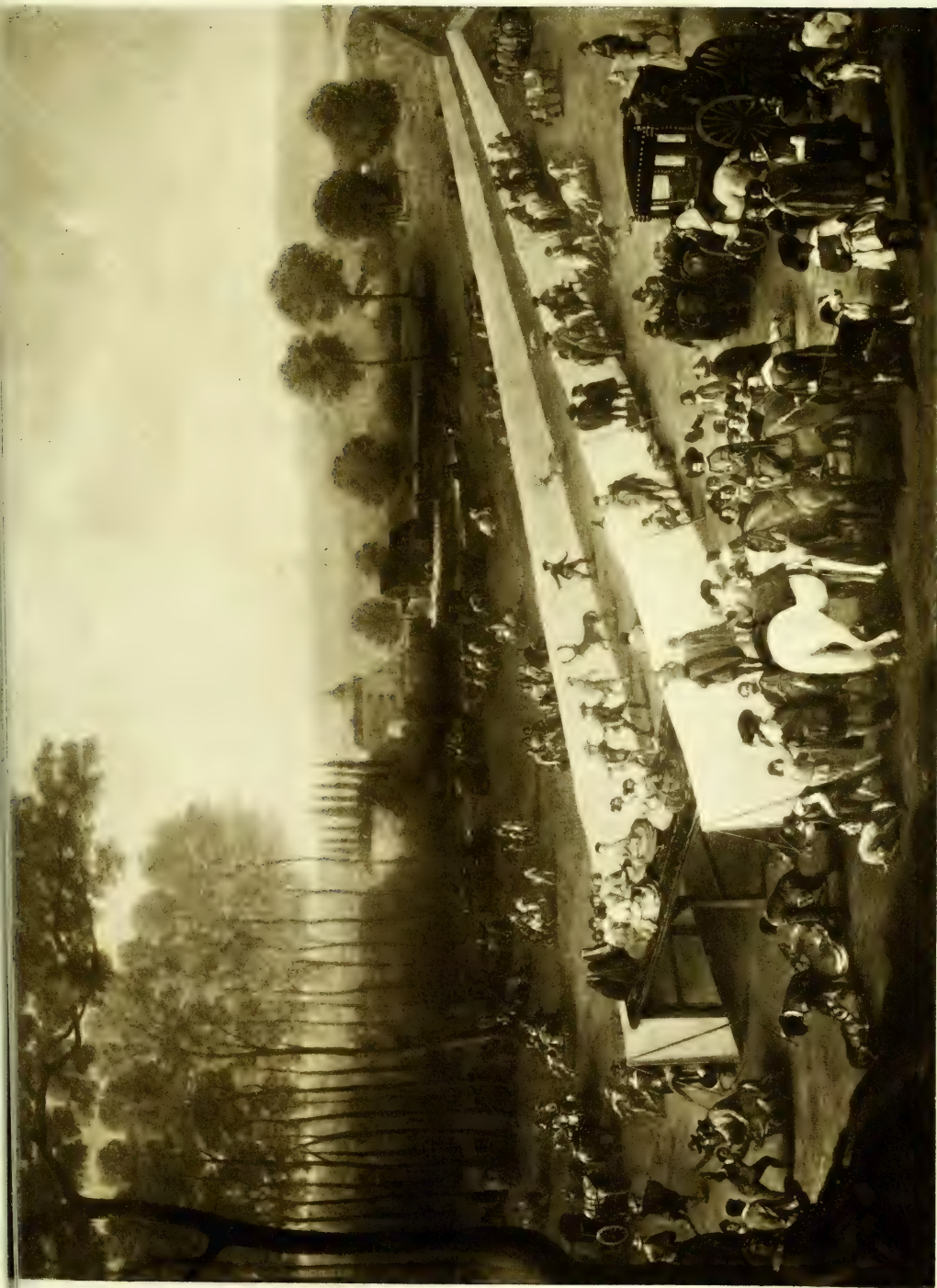
Canvas, 73 in. by 97 in.

Exhibited at the Grosvenor Gallery, London, 1880.

Described by Professor Carl Justi in *Diego Velazquez and his Century*, vol. I, pp. 386-388.

An inventory of the new palace at Madrid, dated 1772, mentions it under the number 381, as a hunting scene by Velazquez. The number 381 is painted on the picture to the left.

Joseph Bonaparte, king of Spain, carried it off in 1813, and sold it to Mr. Baring, afterward Lord Ashburton. It remained for many years at Bath House, Piccadilly, and afterwards at the Grange, Hants, until the dispersal of the famous Ashburton Collection.



VELÁZQUEZ
Philip IV's Stag-Hunt



BARTOLOMEO VENETO

(About 1505-1530)

789 The Spanish Camp
(Sir Wellington College - Sir
Farrer.)
"But is, based on"

68. — Portrait of a Man

Half-length, seated, turned three-quarters to the left, his black eyes fixed on the spectator. He has a strongly marked nose, very prominent cheek-bones, a long brown beard, and chestnut hair, on which he wears a red cap. Over a shirt of white linen sprigged with little black flowers he wears a black doublet with sleeves of scarlet and purple silk, trimmed with gold braid. His right hand, on the little finger of which is a ruby ring, is raised to his breast; his gloved left hand holds a glove, and resting against it is the pommel of his sword. Behind him is a green drapery, drawn back in large folds to show a landscape, where we see a garden with a lawn on which a large white dog is lying and a gentleman in a red mantle is walking. Farther off, a man-at-arms keeps guard at the door of a pavilion flanked by two towers. Beyond, crags and peaks dominated by blue rocks.

Panel, 27 1/2 in. by 23 3/4 in.

From Sir William Farrer's Collection.

Erlich G. 100, 101, 102, 103, 104
12 Nov 1884 (S. S.)

B13 (18) in (18) 100

Cum gratia (Indiana), Military Academy - Gallery

BARTOLOMEO VENETO

(About 1505-1530)

69. — Portrait of a Man

Bust, full face, the brown eyes fixed on the spectator. On his brown hair he wears a large red toque over a cap of gold brocade. His red doublet has full slashed sleeves, and is cut out on the chest over a white pleated shirt. Under his left arm the chased pommel of his sword appears. In the background is a wooded valley, in which is a shepherdess with her sheep; in the distance, a range of hills.

Panel, 28 in. by 22 1/2 in.



69. — VENETO (BARTOLOMEO).



68. — VENETO (BARTOLOMEO).

FRENCH SCHOOL

CHARDIN (JEAN-BAPTISTE-SIMEON)

(1699-1779)

70. — Still-life (Turkey)

A turkey lies on a stone table, its wings spread, one foot in the air, the other hanging by a string to a nail. To the left of the bird are a bottle, a mortar, some onions and bay leaves, a spice-box, and a cork. To the right, two copper saucepans, a half-filled glass, and two oranges.

Signed.

Canvas, 37 1/2 in. by 49 in.

FRAGONARD (JEAN-HONORÉ)

(1732-1806)

71. — The Exodus

In the foreground, a fair-haired washerwoman, her sturdy arms and shoulders bare, kneels by the side of a dark stream fringed with rushes. Behind her is an older woman, holding a plump child on her lap. On the road which skirts the stream a large cart, with four iron-bound wheels descends towards an archway cut in the rock, beyond which is an undulating landscape, with a village in the background. A young woman in a pink striped cap, and a red bodice open at the breast, is seated on the straw in the cart, suckling a rosy infant. Near her is an old woman, her head covered with a light yellow shawl, and on the other side a young girl reclines, a blue ribbon in her fair hair, pressing a white dove against her cheek. Above them flutters a voluminous white veil, and behind them all kinds of garments and old possessions are piled up. All round the cart are the flocks of the party, goats, sheep, and a cow, and behind, two men with a horse. Green bushes, clinging to the rock, overhang the road. In the background, on a rocky plateau, is a town with large buildings.

Canvas, 51 in. by 37 1/2 in.

From the collection of Mrs. Jewsbury, Manchester.



70. — CHARDIN (J.-B.-S.).



71. — FRAGONARD (J.-H.).

FRAGONARD (JEAN-HONORÉ)
(1732-1806)

72. — Portrait of a Gentleman

Half-length, turned three-quarters to the left, the head slightly to the right. His white hair is rolled at the temples and fastened into a queue at the back. His expressive eyes gaze out into the distance; he has a large, fleshy nose and a scar across his right cheek. He wears a dark red coat, on which is pinned the cross of St. Louis, a white cravat with a lace jabot which falls over a waistcoat of gold brocade with red and green flowers, and lace cuffs. His right hand is thrust into the unbuttoned waistcoat. Under his left arm he holds a black cocked hat with gold braid, and in his left hand a cane.

Canvas, 35 1/2 in. by 28 1/2 in.

Reproduced in *H. Fragonard* by Georges Grappe, vol. I, p. 84.

LANCRET (NICOLAS)
(1690-1743)

73. — Rustic Dance

Three men and three women are grouped together against a vine-clad wall. One of the women, dressed in a low-cut blue bodice with a white ruffle round her neck, and an orange skirt with paniers, dances, accompanying herself with castanets. Her partner, in an olive costume and a brown hat, wears a garland of vine-leaves slung from shoulder to waist. Between them is a hurdy-gurdy player in a red cape. The two other women are seated on the right. One wears a light orange gown; the other, in a pink skirt and blue bodice, a pink cap with a white feather on her head, offers a lively resistance to a man who is trying to embrace her.

Canvas, 27 1/2 in. by 33 1/2 in.

From the Decazes Collection.
— Fontmagne Collection.



72. — FRAGONARD (J.-H.).



73. — LANCRET (NICOLAS).

NATTIER (JEAN-MARC)

(1685-1766)

74. — Portrait of a Gentleman

He is seated on a cane chair, three-quarters length, nearly confronting the spectator, on whom his brown eyes are fixed, his face turned slightly to the left. A white wig enframes his plump face. He wears a black velvet coat with full skirts, showing a white cambric shirt under the unbuttoned waistcoat, and white cuffs under the wide sleeves. With his left hand he holds his right leg, which is crossed over his left. His right hand is laid on the edge of a marble-topped table with legs of carved and gilded wood. To the right, a fluted column.

Signed to the right on a stone pedestal : *Nattier px. 1727.*

Canvas, 58 in. by 45 in.

From the Château de Chiseuil, near Digoin (Saône-et-Loire).

VIGÉE-LEBRUN (M^{me} MARIE-LOUISE-ÉLISABETH)

(1755-1842)

75. — Portrait of the Artist's Daughter

Standing, life-size, three-quarters length, the figure turned three-quarters to the right, the face almost full to the spectator, on whom the laughing eyes are fixed. She seems to have arrived running; her long brown hair hangs down her back, and a short cloak flutters in the wind. She wears a full, greenish dress, one width of which is caught up into her girdle, to give greater freedom of movement. She has a necklace round her throat, and a narrow chemisette rises from the low-cut bodice. The upper part of her bare arms is covered by short white gauze sleeves with little round buttons: with her left hand, she holds up an apple exultantly.

Canvas, 42 in. by 39 3/4 in.

This picture was bought by M. Nicolas Bikoff at St. Petersburg, at the Alesandrowo Manufactory of Russian Gobelins tapestries. In 1879, Councillor Paul Delaroff bought it from the heirs of M. Bikoff.



75. — VIGÉE-LEBRUN (M^{me} M.-L.-É.)



74. — NATTIER (J.-M.)

EARLY ENGLISH SCHOOL

GAINSBOROUGH (THOMAS), R. A.

(1727-1788).

76. — Portrait of Miss Moleyns

Seated, life-size, three-quarters length, turned three-quarters to the left, the face almost full to the spectator, on whom the long, dark gray eyes are fixed. An immense edifice of powdered hair rises above the delicate oval of the youthful face, and a few curls hang from the nape of the neck to the bare shoulder. A narrow grayish ribbon is tied round her neck. She wears a dress of pearl-gray muslin, cut low with a bow at the breast. A scarf of cream gauze has slipped from her shoulders to her arms, and she holds an end of it in her left hand. Her right hand lies on her knee. A mauve mantle hangs from the arm of the red velvet chair on which she is sitting. Behind her, a brownish yellow drapery is caught up on the lower part of a column.

Canvas, 49 in. by 38 in.

From the collection of Gerald Clements Esq. of Cornwall, whose mother inherited it 50 years ago from the Moleyns family.

Miss Moleyns belonged to the family of Lord Ventry.



76. — GAINSBOROUGH (THOMAS), R. A.

GAINSBOROUGH (THOMAS), R. A.

(1727-1788)

77. — Portrait of Mrs. Charles Tudway,

née Hannah Moore, wife of Charles Tudway Esq. M. P.
of the Cedars, Wells, Somerset.

Life-size, full length, seated in a large chair without arms, the back upholstered with red, turned slightly to the right, the face almost full to the spectator, on whom the black eyes are fixed. A head-dress of lace and pleated lawn covers the dark hair and enframes the oval face. Round her neck she wears a black ribbon, tied at the nape. She is dressed in a rich gown of green watered silk, trimmed with ruchings of the same colour, cut square at the breast, and with elbow sleeves. A red rose and a white daisy are fastened into her bodice. A lace fichu is drawn round her shoulders and crossed on her breast. Her sleeves are trimmed with three frills of white lace. In her right hand, on the wrist of which hangs a gold-embroidered reticule, she holds an open note-book. Her left hand rests on a round mahogany table, on which some flowers are lying, and holds a pencil fastened to the note-book by a cord. Near her, a casement window opens on to a sunny landscape, where sheep are grazing at the foot of trees. The background of the room consists of a red drapery.

Canvas, 90 in. by 61 in.

The picture comes from direct descendants of Mr. Tudway.



77. — GAINSBOROUGH (THOMAS), R. A.

GAINSBOROUGH (THOMAS), R. A.
(1727-1788)

78. — The Charlton Children
(« SHOWING THE WAY »)

The daughters of Dr. Charlton, a physician, and friend of Gainsborough, whom the painter met, and who, at his request, showed him the way to their father's house.

They are represented in a landscape, against a leafy background, dressed in white and wearing pink sashes. The eldest, in a frilled cap, is seated, with flowers on her lap. The other is bare-headed and holds her hat in her left hand; she raises her right arm, and with her forefinger points in the direction to be taken. On the same side, the tower of an old castle is visible in the distance, under a lowering sky.

Canvas, 57 1/2 in. by 48 in.



GAINSBOROUGH (THOMAS)

The Young Girl and the Young Boy



GAINSBOROUGH (THOMAS), R. A.

(1727-1783)

79. — Portrait of Mr. Hammond,

East India Merchant, of London

He is represented in the middle of a painted oval, bust, life-size, turned three-quarters to the left, his eyes fixed on the spectator. His hair is powdered, and rolled above the ears. He wears a puce coat with a high collar, and a jabot of white muslin in the opening of his striped orange waistcoat. In his right hand he holds a paper inscribed : Lewis Corkran Esq. Bombay.

Canvas, 29 3/4 in. by 24 1/2 in.

This portrait was sent to his friend and representative in Bombay, and was for many years in India (Lewis Corkran Esq.).

Purchased from descendants of the family.

HOPPNER (JOHN), R. A.
(1759—1810)

80. — Portrait of Mrs. Manning and her Daughter

Mary, daughter of Henry Leroy Hunter, born July 4, 1771, married 1792 William Manning Esq., an eminent West-India Merchant, Director of the Bank of England and M. P., died 1847. The child is Caroline Catherine, married 1826 Col. Austen, M. P. died Jan. 1. 1894.

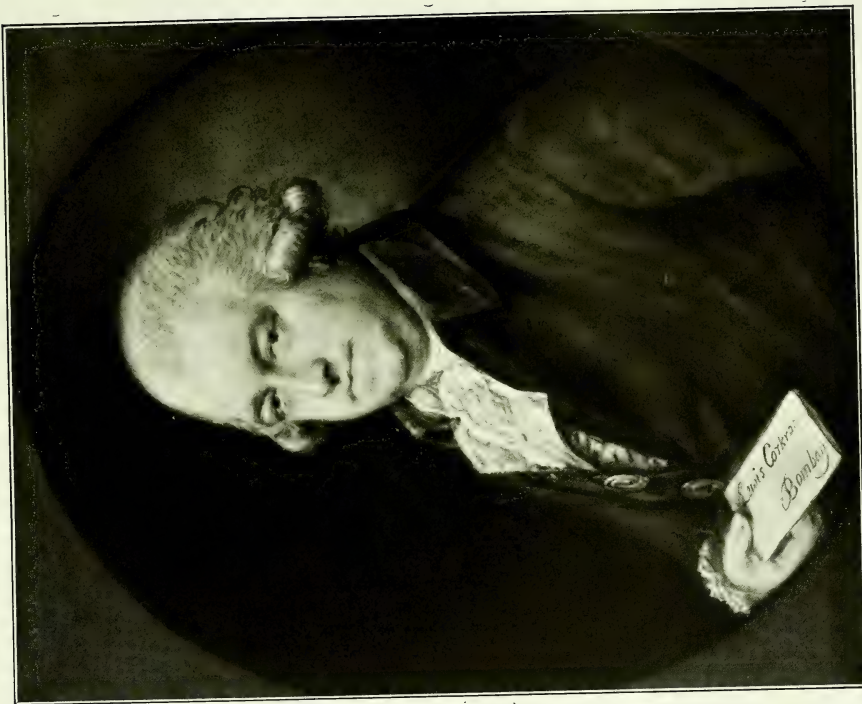
She is seated on a rustic bench, three-quarters length, confronting the spectator, her head turned slightly to the right, her eyes downcast. A red flower is fastened into her chestnut hair which is drawn over her forehead. She wears a dress of dark brown velvet, drawn in at the waist by a red girdle, and leaving her throat and arms bare. A chemisette of white muslin is worn under the low-cut bodice, and the short sleeves are trimmed with lace. With her right hand, in which she holds a few flowers, she draws a white gauze scarf over her knees. The child is turned to the left, her face and eyes towards the spectator. She has fair hair, and wears a white frock and red shoes. Her dress is cut low, and her bare neck is encircled by a coral necklace. In her clasped hands she offers her mother some blue flowers. To the left, a red drapery, and two plain columns, behind which is seen the dark foliage of a tree.

Canvas, 50 in. by 40 in.

Exhibited at the Royal Academy, 1805, no. 129, as *Mother and Child*.
Mentioned in *John Hoppner*, by W. Mc Kay and W. Roberts, p. 162.
From the collection of Mrs. Manning.



80. — HOPPNER (JOHN), R. A.



79. — GAINSBOROUGH (THOMAS), R. A.

HOPPNER (JOHN), R. A .

(1759—1810)

81. — Portrait of Lady Mary Arundell of Wardour,

née Lady Mary Granville, only daughter of George, 2nd Earl (and 1st Marquis of Buckingham); born July 8, 1787, married Feb. 26, 1811, James Everard, who succeeded his father, July 1817, as 10th Lord Arundell of Wardour. Died June 1, 1845.

She is seated on the ground, at the foot of a tree covered with creepers, turned three-quarters to the left, her eyes fixed on the spectator. She is fair, and wears an old-gold coloured gown, cut low, and a green sash; a rose is fastened into her bodice; her arms are bare. With her right hand she holds a portfolio on her knee, and there is a charcoal pencil-holder between her fingers; her left arm hangs by her side. To the right, against the tree, another portfolio. Background of park.

Canvas, 50 in. by 40 in.

Exhibited at Agnew's Winter Exhibition, 1902.

Mentioned in *A Description of the House and Gardens at Stowe*, 1838, p. 49, no. 125; and in *John Hoppner*, by Wm. Mc Kay and W. Roberts, p. 108.

Reproduced in the *Magazine of Art*, 1902.

From the Stowe Sale, 1848.

From the collection of the Duke of Buckingham and Chandos.

— — — Lady Doughty, Tichborne Park.



81. — HOPPNER (JOHN), R. A.

LAWRENCE (SIR THOMAS), P. R. A.
(1769—1830)

82. — Portrait of Mrs. Raikes and her Daughter

Mrs. Raikes, *née* Bayley, a great beauty, married Mr. Raikes of Hull, whose brother, J. Raikes, was the friend of George IV. The memoirs of the latter, dedicated to Napoleon III, where published by Longmans in 1856.

Life-size, full-length, standing. She has chestnut hair and blue eyes; her lips are parted. Her dark velvet dress is cut very low, showing a white chemisette at the shoulders and breast. A brooch set with a large precious stone is fastened into her bodice. Her arms are bare; on the right she wears two bracelets, one of amber beads, the other of turquoises. Her left arm encircles the shoulders of her little daughter, whom she also holds with her right hand. A long red scarf lies over both arms. The child is standing on a chair. She has fair hair, and wears a white frock and little blue shoes fastened with blue ribbons. The pair are on the terrace of a country-house; to the right is a fluted column, to which a red drapery seems to be fixed; to the left is the stone balustrade of a flight of steps. The background is formed by a greenish blue sky above a wooded landscape bounded by blue hills in the distance; towards the horizon the clouds accumulate, gilded by the setting sun.

Canvas, 84 3/4 in. by 55 1/4 in.

Mentioned in *Sir Thomas Lawrence*, by Sir Walter Armstrong, p. 159.
Acquired from Captain Raikes.



82. — LAWRENCE (SIR THOMAS), P. R. A.

LAWRENCE (Sir THOMAS), P. R. A.

(1769-1830)

83. — Portrait of Master Arbuthnot

The Arbuthnots are a Northamptonshire family, several other members of which were painted by Lawrence.

Full-length, confronting the spectator, the head turned three-quarters to the left. He is dressed in a dark velvet costume, with a broad belt. His long fair hair falls in curls down to the lace-trimmed opening of his jacket. In his left hand, placed on his hip, he holds his hat; his right hand is laid on the head of a large dog with long red hair and a white chest, who is sitting up on his hind legs with his mouth open. The group is placed on a knoll planted with trees, whence there is a view into a valley, under a stormy sky lighted up here and there by the setting sun.

Canvas, 53 $\frac{3}{4}$ in. by 40 in.

From the collection of Mr. White Webbs of Enfield.

LAWRENCE (Sir THOMAS), P. R. A.

(1769-1830)

84. — Portrait of Mrs. William Locke

Elizabeth, daughter of Mrs. Jennings Noel, was a famous beauty.

She married the second William Locke of Norbury, and was the mother of William Locke the third, and of Lady Wallscourt.

Standing, life-size, three-quarters length, the figure turned slightly to the left, the face almost full to the spectator, at whom the blue eyes gaze under their long lashes. She has brown hair, and wears a pink silk dress, cut very low. It is drawn in under the bust by a blue sash, and the short sleeves are trimmed with gold braid. Round her neck a coral necklace. A scarf of white gossamer is wound lightly over her arms, one of which is laid over the other. On a round table to the right with a crimson velvet cover stands a vase. Background of dark clouds growing lighter towards the centre.

Canvas, 49 in. by 39 in.

Reproduced in *Sir Thomas Lawrence*, by Sir Walter Armstrong, p. 64, and mentioned, p. 147.

From the collection of Lord Wallscourt.



34. — LAWRENCE (SIR THOMAS), P. R. A.



33. — LAWRENCE (SIR THOMAS), P. R. A.

LAWRENCE (Sir THOMAS), P. R. A.
(1769-1830)

85. — Portrait of the Duke of Wellington

Bust, life-size, full-face, the gray-blue eyes fixed on the spectator. Gray hair and whiskers, prominent hooked nose, the lips compressed. He wears a soft white cravat under the high collar of his dark coat.

Canvas, 29 1/4 in. by 24 1/2 in.

From the collection of Colonel Ward.

— — Sir George Donaldson, London.

• LAWRENCE (Sir THOMAS), P. R. A.
(1769-1830)

86. — The Misses Hague («THE TWO SISTERS»)

Both have curling chestnut hair and blue eyes. One, in a white muslin dress, cut low, and leaving her arms bare, is seated, facing the spectator, holding a bunch of flowers in one hand, and a sheet of music in the other. Her sister, standing beside her, in a claret-coloured gown cut low over a white muslin chemisette, and fastened with a green sash, lays her right hand, in which she holds a bow, on her sister's shoulder, taking her left hand with the other hand, on the wrist of which are bracelets. To the left, a harp and a violin.

Canvas, 50 in. by 39 1/4 in.

From the collection of sir George Donaldson, London.



86. — LAWRENCE (SIR THOMAS), P. R. A.



85. — LAWRENCE (SIR THOMAS), P. R. A.

RAEBURN (Sir HENRY), R. A.
(1756-1823)

87. — Portrait of Lady Holland

Seated in a large red arm-chair, three-quarters length, life-size, the fresh, rosy face almost full to the spectator on whom the greyish-green eyes are fixed. A thin white scarf is tied round the top of her head turban-wise, and is fixed in front by a gold crescent set with diamonds. A few dark curls appear on her forehead, temples, and cheeks. Round her neck is a ruffle of white muslin. She wears a black velvet gown, with a vest of white lawn in front. A dark shawl is drawn round her shoulders, and she holds it together with both hands, one of which rests on her leg. On the left arm of the chair is a green cloak edged with tawny fur. Grayish green background.

Canvas, 50 in. by 39 1/2 in.

Exh. S. Francisco 1933 (42A) lent Lillienfeldt coll.



87. — RAEBURN (SIR HENRY), R. A.

RAEBURN (Sir HENRY), R. A.

(1756-1823)

88. — Portrait of Mrs. Stewart-Richardson

Miss Elizabeth Ann Stewart of Urrard, Perthshire, eldest daughter of James Stewart of Urrard, married James Richardson of Pitfour. Their son, John Stewart Richardson, became 13th baronet.

Seated in an arm-chair, three-quarters length, life-size, turned three-quarters to the left, looking straight before her. On her chestnut hair she wears a sort of turban of white lawn. Round her neck is a white ruffle, which comes down to the opening of her red dress. She wears lace cuffs and her arms rest on the arms of the chair. On the right is laid the end of a shawl which is lying on the table beside her with some books and garments. Above and behind her, a drapery.

Canvas, 50 in. by 39 in.

RAEBURN (Sir HENRY), R. A.

(1756-1823)

89. — Portrait of Lady Cathcart

Anne, eldest daughter of the Hon. Alexander Gordon, third son of William, second Earl of Aberdeen. She was born about 1770 and married in 1795, James Cathcart of Knokdolian Castle, Ayrshire, and of Genoch. She died in 1837.

Seated, three-quarters length, her figure turned slightly to the right, her face full to the spectator, on whom her blue eyes are fixed. The curls of her chestnut hair, parted on the forehead, fall almost to her eyes. She wears a black velvet cloak, opening over a white lawn dress cut very low. Her hands are crossed on her knees; the right hand concealed by the left, on which there is a ring.

Behind her is a low wall, beyond which trees and bushes appear.

Canvas, 29 1/2 in. by 24 in.

Probably painted about 1810.



89. — RAE BURN (SIR HENRY), R. A.



88. — RAE BURN (SIR HENRY), R. A.

RAEBURN (Sir HENRY), R. A.

(1756-1823)

90. — Portrait of James Veitch, Lord Eliock,

Born 1712, advocate, Sheriff of Peebles, and M. P. He was raised to the Bench as Lord Eliock in 1760. He was a friend and correspondent of Frederick the Great of Prussia. Died in 1793.

Seated in his arm-chair, full length, life-size, turned three-quarters to the left, the face almost full to the spectator, on whom the eyes are fixed. Long white hair enframes his clean shaven face, in which a long, prominent nose overhangs the closely compressed mouth. He is dressed entirely in black. His short breeches are fastened at the knee with black satin ribbons over black stockings. His low shoes are ornamented with silver buckles. His arms rest on the arms of the chair. Two books lie on a table to the right covered with a cloth, one end of which is turned up, showing other books on the ground. A drapery drawn back from a window reveals a landscape illuminated by the setting sun.

Canvas, 80 1/2 in. by 56 1/4 in.

RAEBURN (Sir HENRY), R. A.

(1756-1823)

91. — Portrait of Squire Johnston

Three-quarters length, seated in a red arm-chair, life-size, turned three-quarters to the left, the black eyes looking into the distance. His hair and whiskers are almost white; he wears a dark blue riding-coat, black waistcoat and breeches, and a soft white cravat. His right hand rests on his knee, his left hand, holding a book, is laid on a table covered with a cloth, on which are an inkstand, a quill pen, and some papers. Behind him a heavy dark red drapery, drawn up on a column, reveals a wooded landscape.

Canvas, 49 in. by 38 in.



91. — RAEBURN (SIR HENRY), R. A.



92. — RAEBURN (SIR HENRY), R. A.

RAEBURN (Sir HENRY), R. A.

(1756-1823)

92. — Portrait of the Reverend John Home,

Born 1724, entered the Church, but his tragedy, *Douglas*, giving offence, he resigned his parish; wrote *A History of the Rebellion of 1745*. Died 1808.

He is seated in a red arm-chair, three-quarters length, turned three-quarters to the left, looking up. His clean shaven face is enframed in long gray hair. He wears a green coat with a high collar, over a white muslin cravat, a light brown waistcoat, and dark blue breeches. His right arm rests on the arm of the chair, the forefinger extended; the left the same, but the hand hanging over the chair-arm is only partly visible. The background is formed by a heavy red drapery caught up on the left over an open window, through which we see trees and clouds illuminated by the setting sun.

Canvas, 41 in. by 32 1/2 in.

Engraved in line by Haig; and by A. Birrell, 1799.

Exhibited at the Raeburn Exhibition, London, 1876.

— — — Loan Exhibition of Scottish National Portraits, 1884.

Mentioned in *Sir Henry Raeburn*, by Sir Walter Armstrong, page 104.

From Admiral Ferguson's Collection.

RAEBURN (Sir HENRY), R. A.

(1756-1823)

93. — Portrait of Mrs. Craigie Halkett

Bust, life-size, turned three-quarters to the left, the face almost full to the spectator, on whom the gray eyes are fixed. A white pleated cap trimmed with a black ribbon surrounds the head; a few locks of the chestnut hair lie across the forehead. She wears a dark dress with a white chemisette, and a light shawl embroidered with flowers over her shoulders.

Canvas, 30 in. by 24 1/2 in.

Raeburn Exhibition, 1876.

Scottish National Exhibition, Edinburgh, 1908.

Mentioned in James Creig's *Sir Henry Raeburn*, p. 47.

— — — Sir Walter Armstrong's *Sir Henry Raeburn*, p. 104.

From the collection of Mr. W. H. B. Sands.

Mrs. Lindsay, Edinburgh.



93. — RAEBURN (SIR HENRY), R. A.



92. — RAEBURN (SIR HENRY), R. A.

REYNOLDS (SIR JOSHUA), P. R. A.
(1723-1792)

94. — Portrait of Mr. Barwell and his Son

He is seated in an arm-chair before his writing-table, turned three-quarters to the right, his face to the left, looking at the spectator. His gray hair is rolled at the temples; he wears a red jacket opening over a green waistcoat with gold trimmings and buttons, a white cravat, the lace jabot of which fills the opening of the waistcoat, black breeches, gray stockings, and low shoes with buckles. His left hand is on a document which lies on the bureau beside an inkstand; his right hand, holding a quill pen, hangs by his side; his little son clasps his right arm with both hands. The child has fair hair, and is dressed in pink, with little red buckled shoes. He is turned to the right, and looks at the spectator. Behind him is a white dog with reddish brown ears. On the floor is a Persian carpet. The background is formed by a heavy red and brown drapery, showing on the right a book-case, full of massive folios, to which a map is fixed.

Painted in 1771.

Canvas, 79 in. by 56 $\frac{3}{4}$ in.

Engraved by Dickinson.

Mentioned by Sir Walter Armstrong in *Sir Joshua Reynolds*, p. 192.

Exhibited at the Royal Academy, London, 1907.

From the collection of Sir Horatio Davies, London.



94. — REYNOLDS (SIR JOSHUA), P. R. A.

ROMNEY (GEORGE)

(1734-1802)

95. — Portrait of Mrs. Mingay,

Wife of James Mingay, K. C., died at Maidstone, Feb. 1. 1817.

She is sitting on a red seat, full face, three-quarters length. Her head, with its rich chestnut hair, is turned slightly to the left, her blue eyes are fixed on the spectator. She wears a white muslin dress with a blue sash round the waist. Her arms are bare to the elbow, and her hands crossed on her lap. Behind her, a column and a red drapery. To the left, on the further side of a balustrade, is a group of trees in a meadow. The sky is covered with heavy greenish clouds, and on the horizon, with white clouds tinged with pink.

Canvas, 50 in. by 40 in.

Mentioned by Humphry Ward and W. Roberts in *Romney*, Catalogue raisonné, p. 107.

Bought from Dr. Macpherson Lannie of Devonshire. It was given to his father (also a doctor) by a lady whose life he saved 50 years ago. His son inherited it.

The pendant, *Portrait of James Mingay*, is in the Widener Collection, Philadelphia, U. S. A.

ROMNEY (GEORGE)

(1734-1802)

96. — Portrait of Mrs. Charnock.

Wife of John Charnock Esq.,
married secondly Thomas Hamilton Esq. of Gilkerzcleugh.

Seated on a stone bench overgrown by moss and grass, turned three-quarters to the left, nearly full length, her face almost full to the spectator, on whom her eyes are fixed. She wears a low white dress, which leaves her arms bare to the elbow. On her fair hair, which falls in curls on her shoulders, is a sort of white turban. Her right arm rests on a balustrade, the hand supporting her head. Of her left hand two fingers are also visible on the balustrade, and on one of these is a wedding-ring. She is seated at the foot of some large trees. To the left there is a view of a woody landscape across a lake.

Canvas, 48 1/2 in. by 39 in.

Mentioned by Humphry Ward and W. Roberts in *Romney*, Catalogue raisonné, p. 28.

From the collection of Mr. A. Sanderson, Edinburgh.



96. — ROMNEY (GEORGE).



95. — ROMNEY (GEORGE).

ROMNEY (GEORGE)

(1734—1802)

97. — The three Gosling Children

In a corridor communicating with a flight of wooden stairs are three children. At the bottom of the steps a little girl with fair curls, in a white dress which leaves her neck and arms bare, holds a bowl under a trickling stream of water flowing from the mouth of a mask against the wall. A few steps higher up, an elder girl, also with fair curling hair, in a low necked, short-sleeved white frock, with a wide pink sash, turns her face to the spectator, and holds out her right hand to her sister, while with her left hand she supports a younger child in a white cap with blue ribbons, seated on a projecting portion of the wall. Beside him is a cage with gilded bars containing a bird. The background is of a grayish yellow tone, gradually merging above into dark brown shadow.

The children represented were : Francis, Caroline, and Elizabeth. Francis is the little boy seated by the cage.

Canvas, 59 in. by 47 in.

Mentioned by Humphry Ward and W. Roberts in *Romney*, Catalogue raisonné, p. 62.

From the family.



ROMNEY (GEORGE)
The Gosling Children

ROMNEY (GEORGE)

(1734—1802)

98. — Portrait of Colin Dunlop of Carmyle.

Lord Provost of Glasgow (1770-1772).

Seated in an arm-chair, turned three-quarters to the left, the eyes fixed on the spectator, three-quarters length. His face is enframed in long gray hair. Round his neck, a white cravat tied in a large bow. He wears a coat with a wide collar, and knee-breeches. His arms rest on the arms of the chair. His left hand is laid on his thigh.

Canvas, 44 in. by 33 in.

Mentioned by Humphry Ward and W. Roberts in *Romney*, Catalogue raisonné, p. 48.

ROMNEY (GEORGE)
(1734—1802)

99. — Portrait of Mrs Clark

Half-length, life-size, almost full face, the brown eyes looking straight before her. A few strands of auburn hair fall on her bare shoulders. She wears a black dress over a white muslin chemisette, and round her neck a coral necklace. One of her bare arms rests on a stone pedestal.

Canvas, 29 1/2 in. by 24 1/2 in.

See Hindle's album



99. — ROMNEY (GEORGE).



99^b. — ROMNEY (GEORGE).

ROMNEY (GEORGE)

(1734-1802)

100. — Portrait of Richard Brinsley Sheridan, ¹⁷¹

Poet, Dramatist, and Politician.

Standing, full-length, life-size, nearly full to the front, the head slightly turned to the left, the gray-blue eyes looking straight before him. His powdered hair is rolled over his ears. His long brown riding-coat, which has a high collar and a mauve lining, is fastened by one button over a white satin waistcoat, filled in at the opening by a white muslin cravat. He wears black satin breeches with silver buckles at the knees, white stockings and low shoes with silver buckles. In his left hand he holds his black hat; his right is laid on a sort of low scaffolding formed of large beams. To the left, trees and bushes; to the right, a hilly wooded landscape under a cloudy sky.

Canvas, 80 1/2 in. by 44 in.

See Bedford cat. 113, — 114



100. — ROMNEY (GEORGE).

ARTISTS' INDEX

| | Pages |
|------------------------------------------------------------------------------------|-------|
| ANGELICO (GIOVANNI DA FIESOLE, CALLED FRA). — The Annunciation (Diptych) | 50 |
| BELLINI (GIOVANNI). — The Virgin and Child with a Donor. | 52 |
| BORDONE (PARIS). — Autumn | 52 |
| BOTTICELLI (SANDRO FILIPEPI, CALLED). — The Nativity. | 62 |
| BRONZINO (AGNELO DI COSIMO, CALLED). — Portrait of a young Girl. | 54 |
| CALIARI (PAOLO). — See VERONESE. | 54 |
| CHARDIN (J.-B.-S.). — Still Life (Turkey). | 110 |
| COSIMO (PIERO DI). — St. John. | 58 |
| COTER (COLIN DE). — An Apostle | 6 |
| COXIE (MICHEL VAN). — Crucifixion (Triptych) | 8 |
| CREDI (LORENZO DI). — The Holy Family with St. John. | 58 |
| CUYP (AELBERT). — Peasant Girl milking a Cow. | 6 |
| DÜRER (HANS). — Holy Family (Triptych) | 10 |
| DYCK (ANTHONY VAN). — The Countess Arundell. | 12 |
| — — Lady Rachel Fane. | 14 |
| — — Portrait of a Burgomaster | 15 |
| — — The little Prince. | 16 |
| FABRIANO (GENTILE DA). — The Adoration of the Magi. | 60 |
| FIESOLE (GIOVANNI DA). — See ANGELICO (FRA). | 50 |
| FILIPEPI (SANDRO). — See BOTTICELLI. | 62 |
| FLEMISH SCHOOL. — The Nativity (Triptych). | 18 |
| FRAGONARD (J.-H.). — The Exodus. | 110 |
| — — Portrait of a Gentleman. | 112 |
| GAINSBOROUGH (THOMAS). — Portrait of Miss Moleyns. | 118 |
| — — Portrait of Mrs. Charles Tudway | 120 |
| — — The Charlton Children ("Showing the Way"). | 122 |
| — — Portrait of Mr. Hammond. | 123 |
| GHIRLANDAJO (DOMENICO). — The Annunciation. | 64 |
| GHIRLANDAJO (RIDOLFO). — Virgin and Child with St. John. | 66 |
| GOYA (FRANCISCO). — Portrait of Don Felix Colón de Larriategui | 68 |
| — — Portrait of Don Diego de Colón. | 68 |
| — — Portrait of Gasparini | 70 |
| GRECO (DOMENICO THEOTOKOPOULI, CALLED EL). — Holy Family. | 80 |
| GUARDI (FRANCESCO). — The Dogana, Venice | 70 |
| HALS (FRANS). — Portrait of a Man. | 20 |
| HOBBEEMA (MEINDERT). — Landscape. | 21 |

| | Pages |
|-------------------------------------------------------------------------------------------------------|-------|
| HOOCH (PIETER DE). — “ The Parrot ” | 22 |
| — — — Dutch Garden-Court. | 24 |
| HOPPNER (JOHN). — Portrait of Mrs. Manning and her Daughter. . | 124 |
| — — — Portrait of Lady Mary Arundell of Wardour. . | 126 |
| LANCRET (NICOLAS). — Rustic Dance. | 112 |
| LAWRENCE (SIR THOMAS). — Portrait of Mrs. Raikes and her Daughter | 128 |
| — — — Portrait of Master Arbuthnot. | 130 |
| — — — Portrait of Mrs. William Locke. | 130 |
| — — — Portrait of the Duke of Wellington. . . | 132 |
| — — — The Misses Hague (“ The two Sisters ”) . | 132 |
| LUCIANI (SEBASTIANO). — See PIOMBO. | 76 |
| MANTEGNA (ANDREA). — Salvator Mundi. | 72 |
| MELZI (FRANCESCO). — Holy Family. | 72 |
| METSU (GABRIEL). — Young Woman with her Page. | 24 |
| MORONI (G.-B.). — Portrait of a Gentleman. | 74 |
| NATTIER (J.-M.). — Portrait of a Gentleman. | 114 |
| OSTADE (ADRIAEN VAN). — Dancing in the Barn | 26 |
| OSTADE (ISACK VAN). — Winter-Scene. | 28 |
| PALMA (G.), THE ELDER. — Holy Family. | 74 |
| PIOMBO (SEBASTIANO LUCIANI, CALLED SEBASTIANO DEL). — Portrait of Francesco degli Albizzi. | 76 |
| POTTER (PAULUS). — The Return of the Flock. | 28 |
| RÆBURN (SIR HENRY). — Portrait of Lady Holland. | 134 |
| — — — Portrait of Mrs. Stewart-Richardson . . | 136 |
| — — — Portrait of Lady Cathcart | 136 |
| — — — Portrait of Lord Eliock | 138 |
| — — — Portrait of Squire Johnston | 138 |
| — — — Portrait of John Home | 140 |
| — — — Portrait of Mrs. Craigie Halkett | 140 |
| REMBRANDT VAN RYN. — Consul Fabius Maximus | 30 |
| — — — Man cutting a Pen | 32 |
| — — — The Resurrection of Lazarus | 34 |
| — — — Woman with Eastern Head-dress. | 36 |
| — — — Portrait of a Man holding a Stick | 38 |
| — — — The young Samson | 40 |
| REYNOLDS (SIR JOSHUA). — Portrait of Mr. Barwell and his Son . . | 142 |
| ROBUSTI (JACOPO). — See TINTORETTO | 76 |
| ROMNEY (GEORGE). — Portrait of Mrs. Mingay | 144 |
| — — — Portrait of Mrs. Charnock. | 144 |
| — — — The three Gosling Children. | 146 |
| — — — Portrait of Colin Dunlop of Carmyle. . | 147 |
| — — — Portrait of Mrs. Clark. | 148 |
| — — — Portrait of Richard Brinsley Sheridan. . | 150 |

| | Pages |
|-------------------------------------------------------------------------------------------------|-------|
| RUISDAEL (JACOB VAN). — The Ruins | 41 |
| RUYSDAEL (SALOMON VAN). — Banks of the Meuse | 42 |
| STEEN (JAN). — Anthony and Cleopatra. | 44 |
| TENIERS (DAVID), THE YOUNGER. — Kermesse | 46 |
| THEOTOKOPOULI (DOMENICO). — See GRECO EL. | 80 |
| TIEPOLO (G.-B.). — The Triumph of Amphitrite | 82 |
| — — Juno and Selene. | 84 |
| — — Bacchus and Ariadne | 86 |
| — — Rinaldo and Armida. I. | 88 |
| — — Rinaldo and Armida. II. | 90 |
| — — Rinaldo and Armida. III. | 92 |
| — — Rinaldo and Armida. IV. | 94 |
| — — The Trojan Horse. | 96 |
| — — The Madonna of Mount Carmel. | 98 |
| — — Alexander and Campaspe in the Studio of Apelles | 100 |
| — — Aurora (A Fresco) | 100 |
| TINTORETTO (JACOPO ROBUSTI, CALLED). — Ecce Homo. | 76 |
| — — Portrait of a Man. | 78 |
| TITIAN (TIZIANO VECELLIO, CALLED). — The Virgin, the Infant Jesus and the Magdalen | 102 |
| VELAZQUEZ (DON DIEGO DE SILVA Y). — Still Life. | 102 |
| — — Philip IV's Stag-Hunt. | 104 |
| VENETO (BARTOLOMEO). — Portrait of a Man | 105 |
| — — Portrait of a Man | 106 |
| VERONESE (PAOLO CALIARI, CALLED). — Count Joseph da Porta and his Son. | 54 |
| — — The Virgin and Child with SS. Catherine and Lucy. | 56 |
| — — The City of Venice adoring the Virgin and Child | 56 |
| VIGÉE-LEBRUN (MME M.-L.-E.). — Portrait of the Artist's Daughter | 114 |
| VOS (CORNELIUS DE). — Portrait of a Lady with her Child | 48 |

GENERAL INDEX

OF THE 1500 PICTURES

DESCRIBED IN THE 13 CATALOGUES

PUBLISHED TO DATE

RC i. c. *RETROSPECTIVE CATALOGUE of 300 Paintings published in 1898.*

A

| | Catalogues | Pages | N ^o |
|---------------------------------------------------|------------|-------|----------------|
| ALBERTINELLI (MARIOTTO). — The Virgin and Child. | IX | 58 | 45 |
| ANGELICO (GIOVANNI DA FIESOLE, called Fra). — The | | | |
| Nativity. | RC | 262 | 238 |
| — — The Virgin and Child. . . . | RC | 262 | 239 |
| — — The Coronation of the Vir- | | | |
| gin. | V | 80 | 67 |
| — — Small Altar Picture painted | | | |
| on both Sides. | VII | 66 | 53 |
| — — The Annunciation (Diptych). | XII | 50 | 29 |
| ANTONELLO DA MESSINA. — Portrait of a Youth. . . | RC | 264 | 240 |
| — — Portrait of the Artist . . | III | 82 | 64 |
| ANTONIAZZO ROMANO. — Virgin and Child. | VII | 66 | 54 |
| AVED (JACQUES). — Portrait of Monsieur Roques . . | VIII | 84 | 66 |

B

| | | | |
|------------------------------------------------------|----|----|----|
| BACKER (JACOB ADRIAENSZ). — Portrait of an old Lady. | RC | 10 | 1 |
| BACKHUISEN (LUDOLF). — A Sea-Piece with a Storm | | | |
| coming on | IV | 8 | 1 |
| BAEN (JAN DE). — Portrait of a Lady with her Child. | VI | 8 | 1 |
| — — Portrait of a Gentleman in Armour. | VI | 8 | 2 |
| BAGNACAVALLO (BARTOLOMMEO RAMENGHI, called). — | | | |
| The Virgin and Infant Christ surrounded by Saints. | VI | 66 | 52 |

| | Catalogues | Pages | N ^o |
|------------------------------------------------------------------------------|------------|-------|----------------|
| BALDOVINETTI (ALESSIO). — The Virgin and Child and St. John. | IX | 60 | 46 |
| BARBARELLI (GIORGIO). — See GIORGIONE. | | | |
| BARBARI (JACOPO DE'). — Portrait of a young Man. . | VIII | 66 | 51 |
| BARTOLOMMEO (FRA) DELLA PORTA. — The Virgin and Child, and St. John. . | IX | 60 | 47 |
| BASAITI (MARCO). — Virgin and Child | III | 82 | 65 |
| BEECHEY (SIR WILLIAM). — Portrait of Sir John Reade. . | RC | 308 | 279 |
| — — — Portrait of Lady Reade. . | RC | 308 | 280 |
| — — — Portrait of Mrs. Merry . . | IV | 90 | 76 |
| — — — The Artist's Daughter as "Hebe" | VI | 102 | 82 |
| BELLEGRAMBE (JEAN). — Virgin and Child | XI | 8 | 3 |
| BELLINI (GIOVANNI). — The Artist's own Portrait . . | I | 68 | 56 |
| — — — The Virgin and Child with a Donor. | XII | 52 | 30 |
| BERCHEM (NICOLAS-PIETERSZ). — « Le Débarquement de Vivres » . . . | III | 8 | 1 |
| BEYEREN (ABRAHAM VAN). — Still Life | RC | 10 | 2 |
| — — — Still Life | I | 4 | 1 |
| — — — Still Life | V | 8 | 1 |
| — — — Still Life | VI | 10 | 3 |
| — — — A Fishmonger's Stall. . | VII | 8 | 1 |
| — — — Still Life | VII | 8 | 2 |
| — — — Still Life | IX | 8 | 1 |
| — — — Still Life | IX | 8 | 2 |
| — — — Still Life | X | 8 | 1 |
| — — — Still Life | X | 8 | 2 |
| — — — Still Life | XI | 6 | 1 |
| — — — A View on the Coast of Holland. | XI | 6 | 2 |
| BIGIO (FRANCESCO). — See FRANCIABIGIO. | | | |
| BLES (HERRI DE), called CIVETTA. — The Rest on the Flight into Egypt | XI | 8 | 4 |
| BLONDEEL (LANCELOT). — The Virgin and Child sur- rounded by Saints . . . | VI | 10 | 3 |
| BOILLY (LOUIS-LÉOPOLD). — The Return of the Father. . | I | 86 | 72 |
| BOL (FERDINAND). — Portrait of the Artist | VII | 10 | 4 |
| BONIFAZIO VERONESE, THE YOUNGER II. — The Adora- tion of the Shepherds. . | VI | 70 | 55 |
| BONINGTON (RICHARD PARKES). — Sea Coast in Nor- mandy | I | 98 | 83 |
| — — — Francis I and Charles V. . | II | 88 | 73 |

| | | Catalogues | Pages | N ^o |
|-----------------------------------------|-------------------------------------------------------------------------------|------------|-------|----------------|
| BONINGTON (RICHARD PARKES). — | Devotion. | V | 104 | 85 |
| — — — | The Page. | VI | 102 | 83 |
| — — — | A View near Venice. | VII | 92 | 76 |
| — — — | View of Caen. | VII | 92 | 77 |
| — — — | Louis XIV and Olympe de Mancini | X | 96 | 78 |
| — — — | View on the Sea- Shore in Normandy | X | 96 | 79 |
| BONSIGNORI (FRANCESCO). — | Bust of Christ. | X | 56 | 46 |
| BORDONE (PARIS). — | Portrait of a Lady. | V | 80 | 68 |
| — — — | Autumn | XII | 52 | 31 |
| BOTTICELLI (SANDRO FILIPEPI, called). — | The Story of Nastaglio degli Onesti, from Boccacio's Decameron. | VII | 68 | 55 |
| — — — | The Nativity (A Fresco). | XII | 62 | 39 |
| BOUCHER (FRANÇOIS). — | Music and Drama | RC | 288 | 260 |
| — — — | Rustic Scenes. | RC | 288 | 261 |
| — — — | Singing, and Dancing | RC | 288 | 262 |
| — — — | Architecture, and Alchemy. | RC | 290 | 263 |
| — — — | Fishing, and Hunting. | RC | 290 | 264 |
| — — — | Drawing, and Sculpture | RC | 290 | 265 |
| — — — | Astronomy, and Children bathing. | RC | 292 | 266 |
| — — — | Lyric Poetry, and a Rustic Idyl. | RC | 292 | 267 |
| — — — | A Pastoral Scene | RC | 294 | 268 |
| — — — | Cupids near a Fountain. | I | 88 | 74 |
| — — — | Shepherd and Shepherdess in a Landscape | VI | 86 | 69 |
| — — — | Rustic Landscape | VI | 87 | 70 |
| — — — | Landscape with Figures and Animals. | VIII | 84 | 67 |
| — — — | Landscape with Figures | IX | 76 | 59 |
| — — — | Diana reposing | IX | 76 | 60 |
| — — — | Diana with a Nymph, repo- sing. | IX | 78 | 61 |
| — — — | Landscape with Figures | IX | 79 | 62 |
| — — — | Nymph, Satyr and Cupids. | X | 74 | 59 |
| — — — | A pastoral Scene. | X | 74 | 60 |
| — — — | The Declaration. | X | 76 | 61 |
| — — — | The interrupted Sleep | X | 76 | 62 |
| BOUTS (DIRK). — | The Burning Bush. | III | 72 | 56 |
| — — — | The Adoration of the Magi | VI | 10 | 4 |

| | | Catalogues | Pages | N ^o |
|----------------------------------------|-----------------------------------------------------------------------------|------------|-------|----------------|
| BRONZINO (AGNELO DI COSIMO, called). — | Portrait of a Lady, said to be one of the Daughters of Cosimo I de' Medici. | RC | 264 | 241 |
| — — | Portrait of Bianca Cappello. . . | VI | 68 | 53 |
| — — | Portrait of Giovanni de' Medici . | VI | 68 | 54 |
| — — | Portrait of Caesarino Sforza. . . | VII | 68 | 56 |
| — — | Portrait of a Florentine Lady . . | VIII | 68 | 53 |
| — — | Portrait of Cosimo I | VIII | 68 | 54 |
| — — | Portrait of a young Girl. | XII | 54 | 32 |
| BROUWER (ADRIAEN). — | Interior of a rustic Inn with three Peasants. | RC | 12 | 3 |
| — — | The Card Players | VIII | 8 | 1 |
| — — | Interior of a Cabaret with two Peasants | VIII | 8 | 2 |
| BRUYN (BARTHOLOMAEUS). — | Descent from the Cross. | III | 72 | 57 |
| — — | Portrait of a Scholar. | IX | 10 | 4 |
| BUGIARDINI (GIULIANO). — | The Virgin and Child with St. John | VIII | 70 | 55 |

C

| | | | | |
|------------------------------------------------------|------------------------------------------------------------------------|-----|-----|-----|
| CALCAR (JOHAN. ST. VON), called GIOVANNI DA CALCAR . | | | | |
| — — | Portrait of an Astronomer . . | IV | 60 | 50 |
| — — | Portrait of Julius Cesar Mariscotti, Knight of the Order of St. James. | X | 58 | 47 |
| CALIARI (PAOLO). — | See VERONESE. | | | |
| CANALE (ANTONIO). — | See CANALETTO. | | | |
| CANALETTO (ANTONIO CANALE, called). — | View of Venice. | RC | 266 | 242 |
| — — | Church of San Giorgio Maggiore. | I | 70 | 58 |
| — — | The Ducal Palace. | I | 70 | 59 |
| — — | Santa Maria della Salute, Venice. | II | 66 | 55 |
| — — | The Ponte Rialto. | II | 66 | 56 |
| — — | View of Venice. | III | 84 | 66 |
| — — | View of the Rialto. | III | 84 | 67 |
| CAPPELLE (JAN VAN DER). — | Sea Piece. | I | 4 | 2 |
| — — | A Canal in Winter. | II | 4 | 1 |
| — — | A Calm | V | 8 | 2 |
| — — | Winter Scene | VI | 12 | 5 |
| — — | A Sea Port | VI | 12 | 6 |

| | | | |
|---------------------------------------------------------------------|------|-----|-----|
| CHAMPAIGNE (PHILIPPE DE). — Portrait of Jean-Pierre | | | |
| Camus, Bishop of | | | |
| Belley and Arras. | IV | 76 | 63 |
| — — — — — Moses with the Tables | | | |
| of the Law | IV | 76 | 64 |
| CHARDIN (J.-B.-S.). — Maternal Instruction. | II | 74 | 61 |
| — — — — — " Les Tours de Cartes " | V | 90 | 74 |
| — — — — — " Le Château de Cartes " | VIII | 86 | 68 |
| — — — — — The Dessert. Still Life | XI | 92 | 76 |
| — — — — — Still Life. | XI | 92 | 77 |
| — — — — — Still Life (Turkey) | XII | 110 | 70 |
| CIMA (GIOVANNI BATTISTA). — Virgin and Child. | X | 58 | 48 |
| CLOUET (FRANÇOIS). — Portrait of the Duchesse d'Angoulême | V | 90 | 75 |
| — — — — — Portrait of Henri II. | VII | 78 | 65 |
| — — — — — Portrait of Mme de Suce | VII | 78 | 66 |
| CODDE (PIETER). — Portrait of a Dutch Family | VII | 12 | 5 |
| COELLO (ALONZO SANCHEZ). — Portrait of a young | | | |
| Lady | VIII | 70 | 56 |
| CONSTABLE (JOHN). — A Landscape. Hay Making | RC | 310 | 281 |
| — — — — — The Weir | RC | 310 | 282 |
| — — — — — View of Trenton Tower, Ipsich. | RC | 312 | 283 |
| — — — — — Rough Sea | I | 98 | 84 |
| — — — — — The Opening of Waterloo- | | | |
| Bridge, June 18 th , 1817. | II | 88 | 74 |
| — — — — — The Path by the River | II | 90 | 75 |
| — — — — — The Avenue. | II | 90 | 76 |
| — — — — — View on the Stour. | III | 112 | 84 |
| — — — — — Weymouth Beach | III | 112 | 85 |
| — — — — — Dedham Vale. | IV | 90 | 77 |
| — — — — — The River Stour, Suffolk. | IV | 92 | 78 |
| — — — — — View of Edinburgh. | VI | 104 | 84 |
| — — — — — Beach near Cromer. | VI | 104 | 85 |
| — — — — — Spring | VII | 94 | 78 |
| — — — — — " Willy Lott's House " | VII | 94 | 79 |
| — — — — — A little Girl with a Kid | VII | 96 | 80 |
| — — — — — Landscape with Sand Hills after | | | |
| Rain | VIII | 98 | 78 |
| — — — — — The Valley of the Stour | VIII | 98 | 79 |
| — — — — — View near East Bergholt. | X | 98 | 80 |
| — — — — — The leaping Horse. | X | 100 | 81 |
| — — — — — Dedham Vale | X | 100 | 82 |

| | | Catalogues | Pages | N ^o |
|-------------------------------------------------------------------------------------------------------------------------|--|------------|-------|----------------|
| CONTI (BERNARDINO DEI). — Portrait of the Duchess of Milan | | XI | 58 | 50 |
| COQUES (GONZALES). — Portraits of a Gentleman, a Lady, and their two Daughters | | RC | 12 | 4 |
| — — Family Portrait. | | RC | 14 | 5 |
| — — The Duet. | | III | 8 | 2 |
| — — A Family of Distinction . . . | | III | 10 | 3 |
| — — A Family Group | | VII | 12 | 6 |
| — — « Le Cordonnier » (The Shoe- Maker). | | X | 10 | 3 |
| — — A Huntsman with an Attendant and Dogs in a Landscape. . | | X | 10 | 4 |
| COQUES (GONZALES) and FRANCKEN (FRANS), THE YOUNGER. — The Seven Acts of Mercy. | | II | 4 | 2 |
| COSIMO (AGNELO DI). — See BRONZINO. | | | | |
| COSIMO (PIERO DI). — St. John. | | XII | 58 | 36 |
| COTER (COLIN DE). — An Apostle | | XII | 6 | 1 |
| COTES (FRANCIS). — Portrait of Miss de Strafford. . | | V | 104 | 86 |
| COXIE (MICHEL VAN). — Crucifixion (Triptych). . . . | | XII | 8 | 3 |
| COYPEL (NOEL-NICOLAS). — Eight decorative Panels. | | IV | 78 | 65-67 |
| CRANACH (LUCAS), THE YOUNGER. — Portrait of a Gentleman. | | V | 10 | 3 |
| CRANACH (LUCAS), THE ELDER. — Portrait of the Wife of the Elector Pala- tine John Frederick of Saxony. | | VI | 14 | 7 |
| — — Christ on the Mount of Olives | | X | 12 | 5 |
| — — Saint Catherine | | X | 12 | 6 |
| CREDI (LORENZO DI). — The Virgin adoring the Infant Christ | | III | 86 | 68 |
| — — The Virgin adoring the Infant Christ | | IX | 62 | 48 |
| — — Ascension of St. Louis . . . | | IX | 62 | 49 |
| — — The Holy Family with St. John | | XII | 58 | 37 |
| CROME (JOHN, called OLD). — Hautbois Common . . | | RC | 312 | 284 |
| CUPP (ALBERT). — The Mussel-Eater. | | RC | 14 | 6 |
| — — Interior of a Cow-House . . . | | RC | 16 | 7 |
| — — Cattle in a Meadow. | | RC | 16 | 8 |
| — — The Departure for the Chase. . | | RC | 18 | 9 |
| — — Landscape. Evening Effect . . | | RC | 19 | 10 |
| — — Travellers halting at an Inn . . | | RC | 20 | 11 |

| | | Catalogues | Pages | N ^o . |
|--------------------------|-----------------------------------------------------------|------------|-------|------------------|
| CUYP (AELBERT). — | Cows and Sheep on the Bank of a River | RC | 22 | 12 |
| — — | Cavaliers halting on a Road . . | RC | 22 | 13 |
| — — | River Scene with Cattle | I | 6 | 3 |
| — — | Interior of a Gothic Church . . | I | 7 | 4 |
| — — | Pastoral Scene | I | 8 | 5 |
| — — | Cows on a Bank in a Landscape | I | 10 | 6 |
| — — | The Prince of Orange with his Sons | II | 6 | 3 |
| — — | The Avenue | II | 6 | 4 |
| — — | Pastoral Scene | III | 10 | 4 |
| — — | Two Travellers halting at an Inn | III | 12 | 5 |
| — — | Cows on the Bank of a River . | III | 12 | 6 |
| — — | Portrait of a Lady | III | 14 | 7 |
| — — | Portrait of a Gentleman | III | 14 | 8 |
| — — | Cavaliers in a Landscape . . . | IV | 8 | 2 |
| — — | Boy holding a gray Horse . . . | IV | 10 | 3 |
| — — | Gentlemen watering their Steeds | IV | 10 | 4 |
| — — | Landscape with Horseman and Animals | V | 10 | 4 |
| — — | The Watering Place | V | 12 | 5 |
| — — | A Sportsman with a Dog . . . | VI | 14 | 8 |
| — — | Golden Hours | VI | 16 | 9 |
| — — | Portrait of the Prince of Orange when a Child. | VIII | 10 | 3 |
| — — | Portrait of an old Man. | VIII | 10 | 4 |
| — — | Horses watering | VIII | 12 | 5 |
| — — | Cows and Figures in a Landscape | VIII | 12 | 6 |
| — — | Cows at Pasture | IX | 12 | 5 |
| — — | Cows and Sheep on the Bank of a River | IX | 12 | 6 |
| — — | Portrait of a Man. | X | 14 | 8 |
| — — | Peasant Girl milking a Cow . . | XII | 6 | 2 |
| CUYP (JACOB GERRITSZ). — | Portrait of Adriana Pannier | X | 14 | 7 |

D

| | | | | |
|-------------------|------------------------------------------------------------------------------------------------------------------------------|-----|----|---|
| DAVID (GERARD). — | Calvary. | VII | 14 | 7 |
| — — | The Virgin and Child | IX | 14 | 7 |
| — — | St. Anne with the Virgin and Child, and St. Nicholas and St. An- thony of Padua. An Altar Piece (Triptych). | X | 16 | 9 |

| | | Catalogues | Pages | N ^o |
|------------------------------|---------------------------------------------------------|------------|-------|----------------|
| DENNER (BALTHASAR). — | Bust Portrait of an old Lady | RC | 24 | 14 |
| — — | Portrait of an old Lady . . | V | 12 | 6 |
| DOU (GERARD). — | « Propos de Voisins », | RC | 24 | 15 |
| — — | Backgammon Players. | RC | 26 | 16 |
| — — | An old Woman peeling Apples. . | RC | 26 | 17 |
| — — | The Hermit | RC | 28 | 18 |
| — — | Portrait of Rembrandt's Mother . | I | 12 | 7 |
| — — | Rembrandt in his Studio | I | 12 | 8 |
| — — | Old Woman at a Window. . . . | V | 14 | 7 |
| — — | Portrait of Rembrandt's Father. . | V | 14 | 8 |
| — — | « La Ménagère » | VI | 18 | 11 |
| — — | The Artist in his Studio, playing the Lute | IX | 14 | 8 |
| — — | Portrait of Rembrandt's Mother. | X | 17 | 10 |
| — — | Portrait of Rembrandt's Father. . | X | 18 | 11 |
| — — | A Woman with a Candle. | XI | 10 | 5 |
| — — | A young Lady holding a Music- Book | XI | 10 | 6 |
| DROUAIS (FRANÇOIS-HUBERT). — | Portrait of a young Lady with a Dog | IV | 80 | 68 |
| — — — | Portrait of a young Lady. | VI | 88 | 71 |
| — — — | Portrait of a Lady | VII | 80 | 67 |
| — — — | Portrait of Ma- dame Térèse. . | IX | 80 | 63 |
| DÜRER (ALBRECHT). — | Portrait of a Man | III | 74 | 58 |
| — — | Portrait of Katharina Furlegerin | IX | 16 | 9 |
| DÜRER (HANS). — | Holy Family (Triptych) | XII | 10 | 4 |
| DUYSTER (WILLEM C.). — | Cavalier and Lady | VI | 16 | 10 |
| DYCK (ANTHONY VAN). — | Portrait of a young Prince. | RC | 28 | 19 |
| — — | Portrait of the Marchesa Spinola Doria | RC | 30 | 20 |
| — — | Portrait of a Gentleman. . | RC | 31 | 21 |
| — — | Portrait of the Marchesa Gropallo. | RC | 32 | 22 |
| — — | Portrait of a General . . . | RC | 34 | 23 |
| — — | Portrait of a Gentleman. . | RC | 34 | 24 |
| — — | Portrait of the Family of the Duke of Buckingham | RC | 36 | 25 |
| — — | The Virgin, the Infant Christ, and St. Anna. | RC | 37 | 26 |
| — — | The Marriage of St. Cath- erine | RC | 38 | 27 |

| | | Catalogues | Pages | N ^o |
|---------------------|-----------------------------------------------------------------|------------|-------|----------------|
| DYCK (ANTHONY VAN). | Portrait of the Duke of Pomfret. | RC | 40 | 23 |
| — | Portrait of a Lady. . . | RC | 40 | 29 |
| — | Portrait of Princess Maria-Luisa de Tassis . | RC | 42 | 30 |
| — | Portrait of a young Pastor. | I | 14 | 9 |
| — | Portraits of the Marchesa Spinola and her Child. | II | 3 | 5 |
| — | Portrait of a Lady of the Spinola Family. . . . | II | 9 | 6 |
| — | Portrait of General Ambrogio Spinola, Duke of San Severino. . . | II | 10 | 7 |
| — | Portrait of Don Livio Odescalchi, Nephew of Pope Innocent XI. | II | 12 | 8 |
| — | Portrait of a Nobleman of the Orange-Nassau Family | II | 12 | 9 |
| — | Portrait of the Second Earl of Kinnoull. . . | III | 16 | 9 |
| — | Portrait of Charles I. . | III | 16 | 10 |
| — | Portrait of Paul Pontius the Engraver | III | 18 | 11 |
| — | Portrait of a Gentleman. | III | 18 | 12 |
| — | Portrait of William II of Orange, when a Child. | III | 20 | 13 |
| — | Portrait of a Gentleman. | IV | 12 | 5 |
| — | Portrait of Sir John Lambert | IV | 12 | 6 |
| — | Portrait of Jerome Weston, Earl of Portland. | V | 16 | 9 |
| — | Portrait of a Gentleman. | V | 16 | 10 |
| — | The Entombment . . . | VI | 18 | 12 |
| — | Andromeda | VI | 19 | 13 |
| — | Portraits of a Family. . | VII | 14 | 8 |
| — | Portrait of Cardinal Duzazzo. | VIII | 14 | 7 |
| — | Portrait of a Clergyman. | VIII | 14 | 8 |
| — | Portrait of the Countess of Devon | VIII | 16 | 9 |

| | Catalogues | Pages | N ^o |
|-------------------------------------------------------------------------------|------------|-------|----------------|
| DYCK (ANTHONY VAN). — Portrait of an old Lady of the Balbi Family. | VIII | 16 | 10 |
| — Portrait of Robert Rich, Earl of Warwick | VIII | 13 | 11 |
| — The Entombment | IX | 16 | 10 |
| — Portrait of the Countess of Bedford | X | 20 | 12 |
| — Portrait of an Abbot. | X | 20 | 13 |
| — The Virgin with the In- fant Christ asleep | X | 22 | 14 |
| — Portrait of Cardinal Do- menico Rivarole. | XI | 12 | 7 |
| — Portrait of Nicolas Roc- kox, Burgomaster of Antwerp | XI | 12 | 8 |
| — The Countess of Arun- dell. | XII | 12 | 5 |
| — Lady Rachel Fane. | XII | 14 | 6 |
| — Portrait of a Burgo- master. | XII | 15 | 7 |
| — The little Prince. | XII | 16 | 8 |

E

| | | | |
|-------------------------------------------------------------------------|-----|----|----|
| EVERDINGEN (ALBERT VAN). — Scene in Norway, with a Cascade | I | 14 | 11 |
| EYCK (JAN VAN). — Portrait of John Arnolfini | RC | 43 | 30 |
| — Virgin and Child | RC | 44 | 32 |
| — Portrait of Philippe le Bon. | VII | 16 | 9 |

F

| | | | |
|-------------------------------------------------------------------|------|----|----|
| FABRIANO (GENTILE DA). — The Coronation of the Virgin. | VI | 72 | 57 |
| — The Adoration of the Magi | XII | 60 | 38 |
| FABRITIUS (CAREL). — The piping Boy. | VIII | 22 | 14 |
| FIESOLE (GIOVANNI DA). — See ANGELICO (FRA). | | | |
| FILIPPEPI (SANDRO). — See BOTTICELLI. | | | |

| | Catalogues | Pages | N ^o |
|-------------------------------------------------------------------------------------------|------------|-------|----------------|
| FLEMISH SCHOOL (XV th Century). — The Virgin and Child enthroned. (Triptych).. | VI | 26 | 14 |
| — — St. John the Baptist and St. John the Evangelist | VII | 16 | 16 |
| — — St. Catherine and St. Apollonia. | VII | 16 | 11 |
| — — (XVI th). — Portrait of a Lady. . . | VII | 26 | 14 |
| — — Christ taken down from the Cross | IX | 18 | 11 |
| — — The Nativity (Triptych) | XII | 18 | 9 |
| FLINCK (GOVAERT). — Portrait of a Lady. | V | 18 | 11 |
| — — Portrait of a Gentleman | V | 18 | 12 |
| — — Portrait of a Gentleman | IX | 18 | 12 |
| FOUQUET (JEAN). — Virgin and Child, with Angels.. | III | 74 | 59 |
| FRANCKEN (FRANS), THE YOUNGER and GONZALES COQUES. — The Seven Acts of Mercy | II | 4 | 2 |
| FRAGONARD (JEAN-HONORÉ). — « Le Baiser gagné ». | VI | 94 | 76 |
| — — Portrait of a young Girl. | VIII | 86 | 69 |
| — — « L'Amour vainqueur ». | IX | 82 | 64 |
| — — « Le Réveil de Vénus ». | X | 78 | 63 |
| — — The Vow of Love | XI | 94 | 78 |
| — — The Exodus. | XII | 116 | 71 |
| — — Portrait of a Gentleman. | XII | 112 | 72 |
| FRANCIA (DOMENICO). — The Virgin and Child surrounded by Saints | VIII | 72 | 57 |
| FRANCIA (FRANCESCO RAIBOLINI, called). — The Virgin and Child. | RC | 267 | 243 |
| — — The Madonna and Child with St. Joseph. . . | RC | 268 | 244 |
| — — Virgin and Child with St. George. | III | 86 | 69 |
| — — Virgin and Child. | VII | 72 | 60 |
| — — Portrait of Bernardino Vanni | IX | 69 | 55 |
| — — Portrait of Pietro Cenni. | IX | 70 | 56 |
| — — Virgin and Child. | X | 66 | 55 |
| FRANCIABIGIO (FRANCESCO BIGIO, called). — Portrait of a young Man. . . . | VIII | 66 | 52 |
| — — Portrait of a young Man. | IX | 64 | 50 |
| FRANCUCCI (INNOCENZO). — See IMOLA. | | | |
| FYT (JAN). — Fruit and Fish | RC | 46 | 33 |
| — — Dead Game. | RC | 46 | 34 |
| — — Dead Animals | I | 16 | 11 |
| — — Dead Game and Dogs. | IV | 14 | 7 |

| | | Catalogues | Pages | N ^o |
|------------|------------------------------|------------|-------|----------------|
| FYT (JAN). | — Still Life. | VIII | 19 | 12 |
| — — | A Mastiff drinking | VIII | 20 | 13 |
| — — | Still Life. | X | 24 | 15 |
| — — | Still Life. | XI | 14 | 9 |

G

| | | | | |
|---------------------------------------------------|------------------------------------|------|-----|-----|
| GAINSBOROUGH (THOMAS). — Portrait of Mrs. Fisher, | | | | |
| | Daughter of the Artist. | RC | 314 | 285 |
| — — | Portrait of Mrs. Innes.. | RC | 314 | 286 |
| — — | Portrait of Miss Le | | | |
| | Nain | II | 92 | 77 |
| — — | Portrait of Mrs. Pea- | | | |
| | cocke. | II | 93 | 78 |
| — — | Portrait of a young Lady | II | 94 | 79 |
| — — | Portrait of a Lady Corn- | | | |
| | wallis. | III | 114 | 86 |
| — — | Portrait of Montague, | | | |
| | first Lord Sandwich. | IV | 93 | 79 |
| — — | Landscape. | V | 106 | 87 |
| — — | Portrait of a Gentle- | | | |
| | man. | VI | 106 | 86 |
| — — | Portrait of a Gentle- | | | |
| | man. | VI | 106 | 87 |
| — — | Landscape with Ani- | | | |
| | mals. | VII | 96 | 81 |
| — — | Portrait of Lady Taylor. | VII | 98 | 82 |
| — — | Georgina, Countess | | | |
| | Spencer. | VII | 98 | 83 |
| — — | Queen Charlotte. . . . | VII | 100 | 84 |
| — — | Mrs. Siddons. | VII | 100 | 85 |
| — — | A young Girl with a | | | |
| | Dog. | VIII | 100 | 80 |
| — — | Portrait of Squire | | | |
| | Brooke. | IX | 96 | 75 |
| — — | Portrait of William | | | |
| | Petty, 1 st Marquess of | | | |
| | Lansdowne. | IX | 98 | 76 |
| — — | Portrait of Master Bur- | | | |
| | ton. | IX | 98 | 77 |

| | | | Catalogues | Pages | N ^{os} |
|--------------------------------------------|---|--------------------------------------------------------------------------|------------|-------|-----------------|
| GOYA Y LUCIENTES (FRANCISCO) | — | “ Capricho ” . . . | XI | 60 | 53 |
| — | — | Portrait of a Lady . . . | XI | 62 | 54 |
| | — | Portrait of Thérèse Cabarrus, afterwards Princesse de Chimay . . . | XI | 62 | 55 |
| — | — | Portrait of Don Felix Colón de Larriategui . . . | XII | 68 | 42 |
| — | — | Portrait of Don Diego de Colón | XII | 68 | 43 |
| — | — | Portrait of Gasparini . . . | XII | 70 | 44 |
| GOYEN (JAN VAN). | — | View in Holland | RC | 48 | 35 |
| — | — | View of Dordrecht from Papen- drecht | RC | 48 | 36 |
| — | — | River Scene | RC | 50 | 37 |
| — | — | Winter in Holland | RC | 50 | 38 |
| — | — | View of Dordrecht | RC | 52 | 39 |
| — | — | View near Dordrecht | RC | 52 | 40 |
| — | — | River Scene | RC | 54 | 41 |
| — | — | Dutch River Scene | RC | 54 | 42 |
| — | — | River Scene in Holland | RC | 56 | 43 |
| — | — | Dutch River Scene in Winter . . | RC | 56 | 44 |
| — | — | Calm Sea | I | 16 | 12 |
| — | — | View of Dort | I | 18 | 13 |
| — | — | The Calm before the Storm . . . | I | 18 | 14 |
| — | — | View of Dort | II | 14 | 10 |
| — | — | A Sea View | II | 14 | 11 |
| — | — | The Coast of Scheveningen . . . | III | 21 | 14 |
| — | — | Halt at the Village Inn | IV | 14 | 8 |
| — | — | A Sea View | V | 24 | 17 |
| — | — | A Dutch Canal in a Thunderstorm | VI | 22 | 15 |
| — | — | A Sea View | VII | 18 | 12 |
| — | — | View of Nimeguen | VII | 18 | 13 |
| — | — | « L'Arc-en-ciel » | VIII | 22 | 15 |
| — | — | Frozen River Scene | VIII | 24 | 16 |
| — | — | Winter Scene with Skaters . . . | VIII | 24 | 17 |
| — | — | View of the Town of Rhenen . . | XI | 14 | 10 |
| GRECO (DOMENICO THEOTOKOPOULI, called EL). | — | St. James | XI | 73 | 65 |
| — | — | Portrait of Constantin de Baillis . | XI | 74 | 66 |
| — | — | The Holy Family | XI | 76 | 67 |
| — | — | Supper in the House of Simon . . | XI | 78 | 68 |
| — | — | Christ with Mary and Martha . . . | XI | 80 | 69 |
| — | — | Mary Magdalen | XI | 82 | 70 |

| | | | Catalogues | Pages | N ^o |
|----------------------------------------------|---|--------------------------------|------------|-------|----------------|
| GRECO (DOMENICO THEOTOKOPOULI, called EL). — | | | | | |
| | | Holy Family. | XII | 80 | 53 |
| GREUZE (JEAN-BAPTISTE). — | | Portrait of Mademoiselle | | | |
| | | Philiberte Ledoux. . . | RC | 294 | 269 |
| — | — | « La Pelotonneuse » . . | RC | 296 | 270 |
| — | — | Portrait of the Duchesse | | | |
| | | d'Angoulême. | RC | 297 | 271 |
| — | — | Innocence | RC | 298 | 272 |
| — | — | The two Sisters | I | 88 | 75 |
| — | — | Bust of a little Girl. . . | II | 74 | 62 |
| — | — | « La Suppliante » . . . | III | 104 | 78 |
| — | — | The Pet Lamb | III | 104 | 79 |
| — | — | Portrait of a little Boy. . | IV | 80 | 69 |
| — | — | Bust-Portr. of a little Girl | V | 92 | 77 |
| — | — | « La Jeune Fille au Mou- | | | |
| | | choir » | VII | 82 | 69 |
| — | — | Bust of a young Girl . . | VIII | 88 | 70 |
| — | — | Portrait of a little Boy. . | VIII | 88 | 71 |
| — | — | The Fortune Teller. . . | IX | 82 | 65 |
| — | — | « Le Réveil » | X | 79 | 64 |
| — | — | The Letter. | X | 80 | 65 |
| GUARDI (FRANCESCO). — | | La Piazzetta | RC | 272 | 246 |
| — | — | La Piazza San Marco . . . | RC | 272 | 247 |
| — | — | San Giorgio Maggiore . . . | RC | 274 | 248 |
| — | — | Santa Maria della Salute . . | RC | 274 | 249 |
| — | — | La Piazza San Marco . . . | I | 72 | 60 |
| — | — | The Feast of the Bucentoro. | I | 72 | 61 |
| — | — | The Lagunes of Venice . . | II | 68 | 57 |
| — | — | View of the Square of Saint | | | |
| | | Mark's, Venice | III | 89 | 71 |
| — | — | View of the Rialto, Venice. | III | 90 | 72 |
| — | — | St. Mark's Place, Venice. . | V | 82 | 69 |
| — | — | View of the Piazza of San | | | |
| | | Marco, Venice. | VI | 74 | 59 |
| — | — | View of the Piazzetta, Venice. | VI | 74 | 60 |
| — | — | The Piazzetta, Venice . . . | VII | 70 | 57 |
| — | — | The Dogana, Venice. . . . | XII | 70 | 45 |

H

| | | | | |
|-----------------|----------------------------|----|----|----|
| HALS (FRANS). — | The Violin Player. | RC | 58 | 45 |
| — | The Fisher-Boy | RC | 58 | 46 |

| | Catalogues | Pages | N ^o |
|-----------------------------------------------------------------------------------------|------------|-------|----------------|
| HALS (FRANS). — The Flute Player | RC | 60 | 47 |
| — — « Le Chanteur de Psaumes » . . . | RC | 60 | 48 |
| — — Portrait of a Man | RC | 62 | 49 |
| — — The Jolly Toper. | RC | 62 | 50 |
| — — Portrait of a Lady | RC | 64 | 51 |
| — — Portrait of a Gentleman | RC | 64 | 52 |
| — — Portrait of a Dutch Lady | RC | 66 | 53 |
| — — Portrait of Koeymans Loon van Ablasserdam. | RC | 66 | 54 |
| — — A Dutch Family | RC | 68 | 55 |
| — — Portrait of a Man | RC | 69 | 56 |
| — — Portrait of a Gentleman | II | 16 | 12 |
| — — Portrait of a Burgomaster | II | 16 | 13 |
| — — Portrait of a Lady | III | 25 | 17 |
| — — Portrait of a Gentleman | III | 26 | 18 |
| — — « Le joyeux Buveur » | III | 28 | 19 |
| — — The Jolly Toper. | IV | 16 | 9 |
| — — Portrait of a Lady | V | 26 | 19 |
| — — The travelling Artist | VIII | 26 | 18 |
| — — Portrait of a Burgomaster | VIII | 26 | 19 |
| — — Head of a laughing Boy | VIII | 28 | 20 |
| — — Portrait of an old Lady | IX | 20 | 13 |
| — — Portrait of a young Lady. | X | 26 | 17 |
| — — Portrait of a Burgomaster | XI | 16 | 11 |
| — — The laughing Boy | XI | 17 | 12 |
| — — Portrait of a Man | XII | 20 | 10 |
| HALS (DIRK). — A Jovial Company | V | 24 | 18 |
| HARLOW (GEORGE HENRY). — The Guitar Player . . | II | 96 | 80 |
| HEDA (WILLEM CLAES). — Still Life | V | 27 | 20 |
| — — Still Life | VII | 20 | 15 |
| — — Still Life | XI | 18 | 13 |
| HEEM (JAN DAVIDZ DE). — Still Life | II | 18 | 14 |
| HEEM (JAN DAVIZ) and DAVID TENIERS, THE YOUNGER. The Interior of a Kitchen | I | 60 | 50 |
| HELST (BARTOLOMEUS VAN DER) — Portrait of a Lady. | VII | 22 | 16 |
| — — Portrait of a Gentleman. | VII | 22 | 17 |
| — — Portrait of an old Lady. | VIII | 23 | 21 |
| HEYDEN (JAN VAN DER). — View of a Canal in Holland. | RC | 70 | 57 |
| — — View of the University at Leyden. | V | 28 | 21 |
| — — View of the University of Leyden. | XI | 20 | 14 |
| HILTON (WILLIAM). — A Bacchante disarming Cupid. | II | 96 | 81 |

| | | Catalogues | Pages | N ^o |
|------------------------------|------------------------------------------------------------|------------|-------|----------------|
| HOBDEMA (MEINDERT). | — The Cottage under Trees. | RC | 72 | 58 |
| — | — Landscape with Water-Mill . . | RC | 72 | 59 |
| — | — A View of a wooded Country. | RC | 74 | 60 |
| — | — River near the Edge of a Forest. | RC | 75 | 61 |
| — | — The Rustic Bridge. | RC | 76 | 62 |
| — | — Forest Scene | RC | 78 | 63 |
| — | — A River Scene. | RC | 78 | 64 |
| — | — View in Westphalia | RC | 80 | 65 |
| — | — A View of a Water-Mill . . . | RC | 81 | 66 |
| — | — The Castle of Kostverloren. . | I | 20 | 15 |
| — | — The Water-Mill in the Forest. | I | 22 | 16 |
| — | — A woody Landscape. | II | 20 | 16 |
| — | — A Landscape with a Cottage. | II | 22 | 17 |
| — | — Cottages under Trees | II | 22 | 18 |
| — | — River Scene | III | 22 | 15 |
| — | — Landscape with a Water-Mill . | III | 24 | 16 |
| — | — A River Scene | V | 30 | 22 |
| — | — A Rural Village Scene. . . . | VII | 24 | 18 |
| — | — A Canal at Amsterdam. . . . | VII | 25 | 19 |
| — | — Cottages under Trees | IX | 21 | 14 |
| — | — A Forest Scene | IX | 22 | 15 |
| — | — Landscape. A Study. | X | 24 | 16 |
| — | — Landscape | XII | 21 | 11 |
| HOGARTH (WILLIAM). | — Portrait of the Artist. . . . | VI | 108 | 88 |
| — | — Bust of a young Girl. . . . | IX | 100 | 78 |
| HOLBEIN (HANS), THE YOUNGER. | — Portrait of an Ecclesiastic. . | RC | 82 | 67 |
| — | — Portrait of Landenbeern, a young Swiss Nobleman. | I | 22 | 17 |
| — | — Portrait of a young Man. . | IV | 16 | 10 |
| HOLBEIN (HANS), THE ELDER. | — The Death of the Virgin in the Presence of the Apostels. | III | 76 | 61 |
| HOLBEIN (SIGMUND). | — Portrait of a young Lady. . | V | 32 | 24 |
| — | — Portrait of a young Man . . | V | 32 | 25 |
| HONDECOETER (MELCHIOR D'). | — Poultry Yard. | RC | 84 | 68 |
| — | — Ducks and a Cock . . . | I | 24 | 18 |
| — | — Fowl in a Park. | IV | 18 | 11 |
| — | — A Poultry Yard. | VI | 22 | 16 |
| HOOCH (PIETER DE). | — The Slippers | RC | 84 | 69 |
| — | — Interior of a Chamber . . . | RC | 86 | 70 |
| — | — Dutch Interior | RC | 86 | 71 |
| — | — A Music Party | RC | 88 | 72 |
| — | — Dutch Housewives | RC | 88 | 73 |

| | | Catalogues | Pages | N ^o |
|----------------------|--------------------------------------------------------------------------------|------------|-------|----------------|
| HOOCH (PIETER DE). — | The Music Party | I | 24 | 19 |
| — — | Dutch Interior | II | 18 | 15 |
| — — | Interior with Figures | IV | 18 | 12 |
| — — | The Music Party | V | 30 | 23 |
| — — | Dutch Interior | VII | 26 | 20 |
| — — | A Music Party | VIII | 30 | 22 |
| — — | Lady feeding a Parrot . . . | IX | 24 | 16 |
| — — | The Tric-Trac Players . . . | IX | 24 | 17 |
| — — | A Party at Dinner on a Terrace. | XI | 20 | 15 |
| — — | « The Parrot » | XII | 22 | 12 |
| — — | Dutch Garden-Court | XII | 24 | 13 |
| HOPPNER (JOHN). — | Portrait of Lady Braithwaite Boughton | RC | 316 | 287 |
| — — | « Forsaken » | RC | 316 | 288 |
| — — | Portrait of Mrs. Burrell. . . . | RC | 318 | 289 |
| — — | Portrait of Countess Oxford. . | I | 100 | 85 |
| — — | Portrait of Mrs. Angerstein . . | I | 100 | 86 |
| — — | Portrait of Miss Stanton. . . . | II | 98 | 82 |
| — — | Mob-Cap. | II | 98 | 83 |
| — — | Portrait of Georgina, Second Wife of the fifth Duke of Devonshire. | III | 114 | 87 |
| — — | Portrait of Lady Elizabeth Whitbread. | III | 116 | 88 |
| — — | Portrait of Lady Powlett, second Wife of John, fourth Earl of Powlett. | IV | 94 | 80 |
| — — | Maternity | V | 106 | 88 |
| — — | Master Mercier riding on a Stick. | VI | 108 | 89 |
| — — | Portrait of Margaret Bryan. . . | VI | 110 | 90 |
| — — | Portrait of Lady Cunningham. . | VI | 110 | 91 |
| — — | Portrait of Mrs. Swete. | VI | 112 | 92 |
| — — | Portrait of Miss Dorothy Bland, afterwards Mrs. Jordan. . . . | VI | 112 | 93 |
| — — | Portrait of a Lady | VII | 102 | 86 |
| — — | Portrait of a Lady | VII | 102 | 87 |
| — — | Portrait of Mr. Lingley, the Musician | VII | 104 | 88 |
| — — | Portrait of Mrs. Penrose . . . | VIII | 100 | 81 |
| — — | Portrait of Miss Raine. | VIII | 102 | 82 |
| — — | Portrait of a young Lady . . . | VIII | 103 | 83 |

| | | Catalogues | Pages | N ^o | |
|-----------------|----|--------------------------------------------------------------------------------------|-------|----------------|----|
| HOPPNER (JOHN). | -- | Portrait of the Honorable Henrietta Hanbury Tracy, Daughter of Admiral Lord Sudeley. | IX | 100 | 79 |
| — | — | Portrait of George Cholmeley.. | IX | 102 | 80 |
| — | — | Portrait of Sir George Beaumont. Bart. | IX | 102 | 81 |
| — | — | Portrait of a young Lady. . . | IX | 104 | 82 |
| — | — | Portrait of Mrs. Arbuthnot . . | IX | 104 | 83 |
| — | — | The Daughter of the Earl of Westmoreland as an Angel.. | X | 106 | 86 |
| — | — | Portrait of Mrs. Home.. . . . | X | 106 | 87 |
| — | — | Portrait of Mrs. Batt. | X | 108 | 88 |
| — | — | Portrait of a Lady, said to be Mrs. Fitz-Herbert. | X | 108 | 89 |
| — | — | Portrait of Mrs. Manning and her Daughter. | XII | 124 | 80 |
| — | — | Portrait of Lady Mary Arundell of Wardour.. . . . | XII | 126 | 81 |

I - J

| | | | | |
|----------------------------------------------------|--------------------------------------------------------------------------------------|------|----|----|
| IMOLA (INNOCENZO FRANCUCCI, called INNOCENZO DA). | | | | |
| | The Marriage of Saint Catherine . | IV | 60 | 51 |
| JANSSENS VAN CEULEN (CORNELIS). — Portrait of Lady | | | | |
| | Waterpark | RC | 90 | 74 |
| — | — Portrait of Doctor William Harvey. | II | 24 | 19 |
| — | — Portrait of Henry, Prince of Wales, Son of James I., Brother of Charles I. | II | 24 | 20 |
| — | — Portrait of Lettice, Viscountess Falkland | III | 29 | 20 |
| — | — Portrait of a Gentleman | III | 30 | 21 |
| — | — Portrait of a Lady, supposed to be Henrietta Maria, Queen of England. | IV | 20 | 13 |
| — | — Portrait of a Gentleman | IV | 20 | 14 |
| — | — Portrait of a Lady. | V | 34 | 26 |
| — | — Portrait of Sir John Gage, of Foile. | VI | 24 | 17 |
| — | — Portrait of Lady Dorothy Godolphin | VI | 24 | 18 |
| — | — Portrait of a Lady holding a Rose. | VII | 28 | 21 |
| — | — Portrait of a Gentleman. | VII | 28 | 22 |
| — | — Portrait of a young Lady | VIII | 31 | 23 |

| | Catalogues | Pages | N ^o |
|-----------------------------------------------------|------------|-------|----------------|
| JANSSENS VAN CEULEN (C.). — Portrait of a Lady. . . | VIII | 32 | 24 |
| — Portrait of a Lady. | X | 26 | 18 |
| JARDIN (KAREL DU). — Mother amusing her Child. . | RC | 90 | 75 |
| JORDAENS (JACOB). — Historical Subject | VI | 26 | 19 |

K

| | | | |
|----------------------------------------------------|-----|----|----|
| KESSEL (JAN VAN) and DAVID TENIERS, THE YOUNGER. — | | | |
| Anthony Moncada elected by the | | | |
| States General Commander-Chief. | IX | 43 | 37 |
| and DAVID TENIERS, THE YOUNGER. — | | | |
| Anthony Moncada repulses Cabrera. | IX | 43 | 38 |
| and DAVID TENIERS, THE YOUNGER. — | | | |
| Anthony Moncada supreme Arbiter of | | | |
| Peace and War | IX | 50 | 39 |
| KEYSER (THOMAS DE). — Portrait of a Gentleman. . | RC | 92 | 76 |
| Portrait of a Lawyer . . . | RC | 92 | 77 |
| — Portrait of a Gentleman. . | IV | 22 | 15 |
| KONINCK (SALOMON). — A Dutch Merchant | VI | 26 | 20 |
| A Merchant. | VII | 30 | 23 |

L

| | | | |
|---------------------------------------------------|-----|-----|-----|
| LANCRET (NICOLAS). — "Amusements Champêtres". | X | 32 | 66 |
| Rustic Dance. | XII | 112 | 73 |
| LANDSEER (SIR EDWIN). — Portrait of Lady Rachel | | | |
| Russel, when a Child, with her Fawn "Harty" | RC | 313 | 290 |
| LARGILLIÈRE (NICOLAS). — Portrait of the Duchesse | | | |
| de Villars | RC | 300 | 273 |
| — Portrait of the Duchesse | | | |
| de Villars | II | 76 | 63 |
| Portrait of James Francis | | | |
| Edward Stuart | III | 106 | 80 |
| Portrait of Marie de Lau- | | | |
| bespine | IV | 32 | 70 |
| Portrait of James Francis | | | |
| Edward Stuart | IV | 32 | 71 |
| Portrait of Madame la | | | |
| Présidente Hénin. . . | V | 94 | 78 |

| | | Catalogues | Pages | N ^o |
|------------------------|-------------------------------------------------------------------------|------------|-------|----------------|
| LARGILLIÈRE (NICOLAS). | Portrait of the Marquis de Vandenesse | VI | 92 | 74 |
| — | Portrait of the Marquise de Vandenesse | VI | 92 | 75 |
| — | Portrait of a Lady. . . . | VIII | 90 | 72 |
| — | Portrait of a Lady. . . . | VIII | 90 | 73 |
| — | Portrait of a young Lady | IX | 84 | 65 |
| — | Portrait of the Comtesse de Longeais | IX | 84 | 67 |
| — | Portrait of the Marquise du Châtelet, as Astro- nomy. | IX | 86 | 68 |
| — | Portrait of Madame de Noirmont | X | 82 | 67 |
| — | Portrait of Madame de Longeais. | XI | 96 | 79 |
| — | Portrait of Madame de Rignac | XI | 96 | 80 |
| LAWRENCE (SIR THOMAS). | Head of a Child. . . . | RC | 320 | 291 |
| — | Miss Murray, afterwards Mrs. Boyce | RC | 320 | 292 |
| — | Portrait of Miss Siddons, Daughter of the famous Actress, Mrs. Siddons. | I | 102 | 87 |
| — | Portrait of Mrs. Kemble, the Actress | I | 102 | 88 |
| — | A Bacchante. | I | 106 | 91 |
| — | Portrait of Lady Owen. | III | 116 | 89 |
| — | Portraits of the Misses Fanny and Jane Hamond. | IV | 96 | 81 |
| — | Portrait of Lady Wallscourt. | IV | 97 | 82 |
| — | Portrait of Miss Hopman | IV | 98 | 83 |
| — | Portrait of Mrs. Cuthbert | IV | 100 | 84 |
| — | Portrait of Mr. Cuthbert | IV | 101 | 85 |
| — | Portrait of Miss Brummel. | V | 108 | 89 |
| — | Portrait of a young Lady | V | 108 | 90 |
| — | Portrait of the Countess of Darnley | VII | 104 | 89 |
| — | Portrait of a young Lady | VIII | 104 | 84 |
| — | Portrait of a Lady. . . | VIII | 106 | 85 |

| | | | Catalogues | Pages | N ^{os} |
|------------------------------------------|--------------------------------------|------|------------|-------|-----------------|
| LAWRENCE (SIR THOMAS). — | Portrait of Henry, first | | | | |
| | Earl of Mulgrave. | VIII | 106 | 86 | |
| — — — | Portraits of Charles Bin- | | | | |
| | ny Esq., and his two | | | | |
| | Daughters. | VIII | 108 | 87 | |
| — — — | Portrait of Lady Aber- | | | | |
| | deen | XI | 110 | 90 | |
| — — — | Portrait of Master Ainslie | XI | 112 | 91 | |
| — — — | Portrait of Lady Grey . | XI | 112 | 92 | |
| — — — | Portrait of Mrs. Raikes | | | | |
| | and her Daughter. . . . | XII | 128 | 82 | |
| — — — | Portrait of Master Ar- | | | | |
| | buthnot | XII | 130 | 83 | |
| — — — | Portrait of Mrs. William | | | | |
| | Locke | XII | 130 | 84 | |
| — — — | Portrait of the Duke of | | | | |
| | Wellington | XII | 132 | 85 | |
| — — — | The Misses Hague («The | | | | |
| | two Sisters »). | XII | 132 | 86 | |
| LEBRUN (M ^{me} L. E. VIGÉE) see | VIGÉE-LEBRUN. | | | | |
| LEDoux (M ^{lle} PHILIBERTE). — | A little Girl at her Toilet. | I | 86 | 73 | |
| LEE (FREDERICK R.). — | Landscape. | IV | 102 | 86 | |
| LE LORRAIN (CLAUDE GELLÉE, called). — | Sea-Port in | | | | |
| | Italy. | I | 90 | 76 | |
| — — — | A Sea-Port. | V | 92 | 76 | |
| — — — | A Sea-Port. | VI | 90 | 72 | |
| — — — | Christ appearing to | | | | |
| | Mary Magdalen | VI | 90 | 73 | |
| — — — | The Flight into Egypt | VII | 80 | 68 | |
| LELY (SIR PETER). — | Portrait of Elizabeth Hamilton, | | | | |
| | Comtesse de Grammont, as | | | | |
| | St. Catharine. | IX | 26 | 18 | |
| LIPPI (FRA FILIPPO). — | Virgin and Child. | V | 83 | 70 | |
| LIPPI (FILIPPINO). — | The Virgin and Child with | | | | |
| | St. John. | VIII | 74 | 59 | |
| — — — | Virgin and Child | XI | 64 | 56 | |
| LOO (CARLE VAN). — | «La Conversation Espagnole». | II | 78 | 65 | |
| — — — | Portrait of Queen Marie Leczinska. . | XI | 98 | 81 | |
| — — — | Portrait of the Marquise de la Fer- | IV | 84 | 72 | |
| | ronay. | | | | |
| — — — | Portrait of a Lady | VII | 82 | 70 | |
| LOO (JEAN-BAPTISTE VAN). — | Portrait of Mme Favart, | | | | |
| | of the « Comédie Française » | V | 94 | 79 | |

| | Catalogues | Pages | N ^o |
|-----------------------------------------------------|------------|-------|----------------|
| LOO (LOUIS-MICHEL VAN). — Portrait of Nicolas | | | |
| Beaujon | VIII | 92 | 74 |
| — — — Portrait of Turgot | X | 84 | 63 |
| — — — Portrait of d'Alembert | X | 84 | 60 |
| LOTTO (LORENZO). — Virgin and Child surrounded | | | |
| by Saints | VI | 76 | 61 |
| — — — Portrait of a Venetian Lady | VIII | 75 | 60 |
| LUCIANI (SEBASTIANO). — See PIOMBO. | | | |
| LUCIDEL (NICOLAS NEUFCHATEL, called). — Portrait of | | | |
| a Lady | III | 78 | 62 |
| — — — Portrait of a Man | IV | 32 | 26 |
| LUINI (BERNARDINO). — Peace | IV | 62 | 52 |
| — — — Praying for Liberation | IV | 62 | 53 |
| — — — Burying the Treasure | IV | 64 | 54 |
| — — — Killing the Enemy | IV | 64 | 55 |
| — — — Portrait of a young Lady | VII | 70 | 58 |
| — — — The Marriage of St. Catharine | X | 62 | 51 |
| — — — Madonna and Child and St. John | XI | 64 | 57 |
| — — — St. Agnes | XI | 66 | 58 |

M

| | | | |
|--------------------------------------------------|-----|----|----|
| MABUSE (JAN GOSSAERT, called VAN). — The Virgin | | | |
| and Child | III | 76 | 60 |
| — — — Portrait of a Lady | IV | 22 | 16 |
| MAES (NICOLAS). — Portrait of a Lady | RC | 94 | 78 |
| — — — Portrait of a Gentleman | RC | 94 | 79 |
| — — — The Calvinist | RC | 96 | 80 |
| — — — A female Servant plucking a | | | |
| Duck | RC | 96 | 81 |
| — — — Interior of a Chamber | II | 26 | 21 |
| — — — Bust of an old Lady | IV | 24 | 17 |
| — — — Portrait of a Gentleman | IV | 24 | 18 |
| — — — Portrait of a Lady | VII | 30 | 24 |
| — — — Portrait of an old Lady | IX | 28 | 19 |
| MANTEGNA (ANDREA). — Salvator Mundi | XII | 72 | 46 |
| MASSYS (JAN). — Susanna and the Elders | IX | 23 | 20 |
| MASSYS (QUINTEN). — Virgin and Child | RC | 98 | 82 |
| — — — The Entombment of Christ | I | 26 | 20 |
| — — — A Bust of Christ | VII | 32 | 25 |
| — — — Head of Christ | X | 28 | 19 |

| | Catalogues | Pages | N ^o |
|-----------------------------------------------------------------------------------|------------|-------|----------------|
| MASTER OF THE DEATH OF THE VIRGIN. — The Virgin and Child, and St. Joseph. | VIII | 34 | 25 |
| — — The Holy Family. | XI | 22 | 17 |
| MASTER OF THE FEMALE HALF-LENGTHS. — The Repose during the Flight into Egypt. . . | X | 23 | 20 |
| — — — A young Woman playing a Lute . | XI | 22 | 16 |
| MAZZOLA (FILIPPO). — The Virgin and Child. . . . | VI | 76 | 62 |
| — — Portrait of a young Man. . . | VIII | 76 | 61 |
| MEER (JAN VAN DER) OF DELFT. — A Lady at a Spinnet | RC | 102 | 35 |
| — — — The " Billet doux " . | RC | 102 | 36 |
| — — — The Geographer . . | RC | 104 | 37 |
| — — — The sleeping Servant | RC | 104 | 38 |
| MEIRE (GERARD VAN DER). — Virgin and Child . . . | RC | 93 | 33 |
| MELZI (FRANCESCO). — Holy Family | XII | 72 | 47 |
| MEMLING (HANS). — The Descent from the Cross (Triptych) | RC | 100 | 34 |
| — — The Mass of Saint Gregory. (Triptych). | II | 26 | 22 |
| -- — Two Wings of a Triptych with Portraits of the Donors . . . | IV | 26 | 19-20 |
| METSU (GABRIEL). — Dutch Interior | RC | 106 | 39 |
| — — The Breakfast | RC | 105 | 90 |
| — — The Artist | RC | 103 | 91 |
| — — A Visit to the Baby | II | 30 | 25 |
| — — Dutch Interior | V | 34 | 27 |
| — — Lady and Gentleman at a Spinnet. | VI | 28 | 21 |
| — — The Straw-Hatcher | X | 30 | 21 |
| — — Young Woman, reading. . . . | X | 30 | 22 |
| — — Young Lady with her Page. . . | XII | 24 | 14 |
| MIEREVELT (MICHEL JANSZ VAN). — Portrait of a Lady. | III | 32 | 22 |
| — — Portrait of a Gentleman. . | III | 32 | 23 |
| — — Portrait of Maria Breman . | IV | 27 | 21 |
| -- — Portrait of William of Nassau, Prince of Orange. . | IV | 28 | 22 |
| — — Portrait of the Wife of Burgomaster van der Horst. | V | 36 | 23 |
| — — Portrait of an old Lady . . | X | 32 | 23 |
| — — Portrait of an elderly Lady. | X | 32 | 24 |
| MIERIS (FRANS VAN). -- « La belle Dentellière » . . . | RC | 103 | 92 |
| — — The Toilet. | II | 28 | 23 |
| — — « Les Bulles de Savon » . . | III | 34 | 24 |

| | Catalogues | Pages | N ^o |
|-------------------------------------------------------------------------------------------------------------------|------------|-------|----------------|
| MIGNARD (PIERRE). — Portrait of the Duchesse de la Vallière and her Daughter, afterwards Princesse de Conti . . . | II | 78 | 66 |
| MIGNON (ABRAHAM). — Fruits, Insects and Reptiles. | VIII | 54 | 26 |
| MOLENAER (JAN MIENZE). — A Social Group | IX | 30 | 21 |
| MORALES (LUIS DE). — Virgin and Child | XI | 66 | 59 |
| MOREELSE (PAULUS). — Portrait of a young Woman. | I | 26 | 21 |
| MORLAND (GEORGE). — Duck shooting | RC | 522 | 295 |
| — Rustic Scene. | RC | 522 | 294 |
| — The Wood Gatherers. . . . | I | 104 | 89 |
| — In the Snow | I | 104 | 90 |
| — The Visit to the Child at Nurse. | II | 100 | 84 |
| — Selling Fish | II | 100 | 85 |
| — Squire Thornhill and Olivia (Scene from the Vicar of Wakefield). | IV | 104 | 87 |
| — The Gamekeeper's Return . | IV | 104 | 88 |
| MORLAND (HENRY). — Portrait of Mrs. Arbuthnot . . | VI | 114 | 94 |
| MORO (ANTONIO). — Portrait of a Princess | VI | 29 | 22 |
| — — Portrait of a young Lady of Quality. | IX | 30 | 22 |
| MORONE (FRANCESCO). — Portrait of a Gentleman. . | X | 63 | 52 |
| MORONI (GIOV. BATTISTA). — Portrait of a Nobleman. | I | 68 | 57 |
| — Portrait of the Senator Vercellino Olivazzi | XI | 68 | 60 |
| — — Portrait of a Man | XI | 68 | 61 |
| — — Portrait of a Gentleman | XII | 74 | 48 |
| MOSTAERT (JAN). — Portrait of a Man | V | 36 | 29 |
| — The Crucifixion | VII | 32 | 26 |
| — The Adoration of the Magi (Triptych). | X | 34 | 25 |
| MURILLO (BARTOLOMÉ ESTÉBAN). — The Immaculate Conception . . | RC | 276 | 250 |
| — The Holy Family | RC | 277 | 251 |
| — Saint Joseph and the Infant Christ | RC | 278 | 252 |
| — Saint Francis of Assisi. . . | RC | 278 | 253 |
| — The Portrait of the Artist. . | I | 74 | 62 |
| — Portrait of Dona Juana Emi- nente. | I | 74 | 63 |
| — Our Lady of Madrid | I | 76 | 64 |
| — St. Francis. | I | 76 | 65 |
| — Portrait of a Spanish No- bleman | I | 78 | 66 |
| — St. Francis de Paul | I | 80 | 67 |

| | | Catalogues | Pages | N ^o . |
|--------------------------------|------------------------------|------------|-------|------------------|
| MURILLO (BARTOLOMÉ ESTÉBAN). — | St. Francis of | | | |
| | Assisi in Ecstasy. | I | 80 | 68 |
| — | «La Vierge du Mont Carmel». | II | 72 | 60 |
| — | Praying Magdalen. | IV | 66 | 56 |
| — | Flight into Egypt | V | 84 | 71 |
| — | Saint Anthony and the Infant | | | |
| | Christ. | VI | 78 | 63 |
| — | St. John the Evangelist. . . | VI | 78 | 64 |
| — | Virgin and Child in Glory . | VI | 80 | 65 |
| — | The Infant Christ | VIII | 78 | 62 |
| — | Child with a Lamb. | XI | 70 | 62 |
| MUSSCHER (MICHEL VAN). — | Portraits of a Lady and | | | |
| | a Gentleman. | II | 28 | 24 |

N

| | | | | |
|------------------------|----------------------------------------|-----|-----|-----|
| NATTIER (JEAN-MARC). — | Portrait of the Marquise de | | | |
| | Poyanne. | RC | 300 | 274 |
| — | Portrait of Adélaïde Victo- | | | |
| | rine de France, Daughter | | | |
| | of Louis XIV. | RC | 302 | 275 |
| — | Portrait of a Lady as Hebe. | RC | 302 | 276 |
| — | Princesse de Lambesque . | I | 92 | 78 |
| — | Portrait of Madame de Fla- | | | |
| | vacourt («Le Silence») . | II | 80 | 67 |
| — | Portrait of the Duchesse de | | | |
| | Châteauroux | II | 80 | 68 |
| — | Portrait of a young Lady . | II | 82 | 69 |
| — | Portrait of the Duchesse de | | | |
| | Chevreuse | III | 106 | 81 |
| — | Young Lady with a Cat and | | | |
| | a Bird. | V | 97 | 81 |
| — | Portrait of Madame Victoire, | | | |
| | Daughter of Louis XV, as | | | |
| | Diana | V | 98 | 82 |
| — | Portrait of the Marquise de | | | |
| | Lénancourt. | VI | 94 | 77 |
| — | Portrait of M ^{lle} de Charo- | | | |
| | lais, Sister of the Duc de | | | |
| | Bourbon. | VII | 84 | 71 |
| — | Portrait of Madame Victoire | | | |
| | de France | IX | 87 | 69 |

| | | Catalogues | Pages | N ^o |
|------------------------|-------------------------------------------------------------------------------|------------|-------|----------------|
| NATTIER (JEAN-MARC). — | Portrait of the Marquise de Mailly | IX | 88 | 70 |
| — | Portrait of Madame Adélaïde de France. | X | 86 | 70 |
| — | Portrait of a young Lady | X | 86 | 71 |
| — | Portrait of the Comtesse de Clermont. | XI | 98 | 82 |
| — | Portrait of Madame de la Porte, née Caumartin | XI | 100 | 83 |
| — | Portrait of Madame Elisabeth de France, afterwards Duchess of Parma | XI | 102 | 84 |
| — | Portrait of a Gentleman. | XII | 114 | 74 |
| NEER (AART VAN DER). — | Moonlight. | RC | 110 | 93 |
| — | An Autumn Morning. — Sunrise | RC | 110 | 94 |
| — | Landscape. Moonlight | RC | 112 | 95 |
| — | Dutch River Scene by Moonlight. | RC | 112 | 96 |
| — | Winter in Holland | I | 28 | 22 |
| — | The Borders of the Mæes. Moonlight | I | 28 | 23 |
| — | River Scene. Morning | I | 30 | 24 |
| — | A Canal Scene. — Sunset. | II | 31 | 26 |
| — | Twilight. | II | 32 | 27 |
| — | A Village on a River | III | 34 | 25 |
| — | River Scene | IV | 30 | 23 |
| — | River Scene at Sunset. | IV | 30 | 24 |
| — | Canal Scene by Moonlight. | IV | 32 | 25 |
| — | Winter Sports | V | 38 | 30 |
| — | River Scene. — Evening. | V | 38 | 31 |
| — | Winter Scene | VI | 30 | 23 |
| — | Winter Scene. | VI | 32 | 24 |
| — | Landscape. — Evening | VI | 32 | 25 |
| — | A Dutch Town on a Canal by Moonlight. | VII | 34 | 27 |
| — | River Scene by Daylight. | IX | 32 | 23 |
| — | Canal Scene by Moonlight. | IX | 32 | 24 |
| — | Frost Scene. — Sunset | XI | 24 | 18 |
| — | River Scene. — Sunset. | XI | 24 | 19 |
| — | River Scene by Moonlight. | XI | 26 | 20 |
| — | Village on the Banks of a Canal. Moonlight Effect. | XI | 26 | 21 |

| | Catalogues | Pages | N ^{os} |
|-----------------------------------------------------|------------|-------|-----------------|
| NEER (EGLON H. VAN DER). — The Message. | VIII | 36 | 27 |
| NERI DI BICCI. — The Virgin and Child enthroned . . | VIII | 78 | 63 |
| NETSCHER (GASPAR). — The Card Party | RC | 114 | 97 |
| — — The juvenile Artists | VIII | 36 | 28 |
| — — Young Lady feeding a Parrot. | XI | 28 | 22 |
| NEUFCHATEL (NICOLAS). — See LUCIDEL. | | | |

O

| | | | |
|------------------------------------------------------------------|------|-----|-----|
| OPIE (JOHN). — The Fortune-Teller | RC | 324 | 295 |
| — — Portrait of Mrs. Coxé. | IV | 106 | 89 |
| — — Mother and Child. | IV | 106 | 90 |
| — — Portrait of Lady Hamilton | VI | 114 | 95 |
| — — Portrait of Miss Gandon. | XI | 114 | 93 |
| ORLEY (BARENT VAN). — The Virgin and the Infant Christ | V | 40 | 32 |
| — — Portrait of a young Lady. | VII | 34 | 28 |
| — — The Virgin and Child | IX | 34 | 25 |
| — — The Adoration of the Shepherds. (Triptych). | X | 34 | 26 |
| OSTADE (ADRIAEN VAN). — Man at a Window | RC | 114 | 98 |
| — — Village Street Scene. | RC | 116 | 99 |
| — — A Gathering of Peasants in front of a Village Inn. | RC | 116 | 100 |
| — — Boors playing Tric-Trac | RC | 118 | 101 |
| — — Interior of a Cottage. | RC | 118 | 102 |
| — — The Itinerant Musicians | RC | 120 | 103 |
| — — Dancing Peasants | I | 30 | 25 |
| — — Dutch Interior. | I | 32 | 26 |
| — — The Card Players | I | 32 | 27 |
| — — The Smoker | I | 34 | 28 |
| — — The Rustic Concert | I | 34 | 29 |
| — — Interior of a Peasant's Cottage. | III | 36 | 26 |
| — — Interior of a Country Alehouse. | IV | 34 | 27 |
| — — The interrupted Game | V | 40 | 33 |
| — — Villagers merry-making. | VI | 34 | 26 |
| — — The Itinerant Musician. | VI | 35 | 27 |
| — — Peasants in Conversation. | VIII | 38 | 29 |
| — — Peasants in front of an Alehouse | IX | 34 | 26 |

| | | Catalogues | Pages | No |
|------------------------------------------------------|-------------------------------------|------------|-------|-----|
| OSTADE (ADRIAEN VAN). — Interior of a Peasant's Cot- | | | | |
| — — — — — | tage | X | 36 | 27 |
| — — — — — | " Les Harangueurs » | X | 36 | 28 |
| — — — — — | Peasants before a Village Ale- | | | |
| — — — — — | House | XI | 28 | 23 |
| — — — — — | Dancing in the Barn | XII | 26 | 15 |
| OSTADE (ISACK VAN). — A View on a Canal in Winter. | | RC | 120 | 104 |
| — — — — — | The Village Inn | II | 34 | 28 |
| — — — — — | The flooded Road | V | 42 | 34 |
| — — — — — | A View on a Canal in Winter. | V | 42 | 35 |
| — — — — — | Peasants halting at an Inn. | VII | 36 | 29 |
| — — — — — | Winter Scene | XII | 28 | 16 |

P

| | | | |
|----------------------------------------------------------|------|-----|-----|
| PALMA (GIACOMO), THE ELDER. — « Salvator Mundi » | VII | 72 | 59 |
| — — — — — Holy Family | XII | 74 | 49 |
| PALMEZZANO (MARCO). — The Holy Family, and the | | | |
| — — — — — little St. John. | VI | 80 | 66 |
| PANINI (GIOVANNI PAOLO). — Ancient Rome | III | 92 | 73 |
| — — — — — Rome at the Time of the | | | |
| — — — — — Renaissance. | III | 92 | 74 |
| PANTOJA DE LA CRUZ. — Portrait of a noble Lady | XI | 70 | 63 |
| PATER (J.-B.-J.). — « Plaisirs Champêtres » | RC | 304 | 277 |
| — — — — — « Fête Champêtre » | I | 90 | 77 |
| — — — — — « Le Savetier » | III | 108 | 82 |
| — — — — — « Plaisirs Champêtres » | V | 96 | 80 |
| — — — — — « Le Mari cocu et battu » | VII | 85 | 72 |
| — — — — — The Fortune-Teller | VIII | 92 | 75 |
| — — — — — « Les Loisirs Champêtres » | IX | 90 | 71 |
| — — — — — « Concert Champêtre » | X | 88 | 72 |
| — — — — — « La Cueillette des Roses » | X | 88 | 73 |
| — — — — — Blind Man's Buff | XI | 104 | 85 |
| — — — — — The Pleasures of Bathing. | XI | 104 | 86 |
| PERUGINO (PIETRO VANUCCI, called IL). — The Mar- | | | |
| — — — — — tyrdom of St. Sebastian. | IX | 68 | 54 |
| PIOMBO (SEBASTIANO LUCIANI, called SEBASTIANO DEL). | | | |
| — — — — — Portrait of Attila Grimaldi. | RC | 280 | 254 |
| — — — — — Portrait of Pope Clement VII. | VI | 82 | 67 |
| — — — — — Portrait of Francesco degli Albizzi. | X | 64 | 53 |
| — — — — — Portrait of Francesco degli Albizzi. | XII | 76 | 50 |

| | Catalogues | Pages | N ^o |
|-----------------------------------------------------------------------------------|------------|-------|----------------|
| POLLAIUOLO (ANTONIO DEL). — The Virgin, Infant Christ, and two Saints. | IV | 67 | 57 |
| POLLAIUOLO (PIERO DEL). — The Virgin and Child | V | 86 | 72 |
| POTTER (PAULUS). — The Stadhouder's Horses. | RC | 122 | 105 |
| — — — — — Wishing « God Speed » | RC | 122 | 106 |
| — — — — — Head of a Bull | RC | 124 | 107 |
| — — — — — A Farrier's Shop | RC | 124 | 108 |
| — — — — — Portrait of a Piebald Horse | III | 37 | 27 |
| — — — — — Three Cows at Pasture | IV | 34 | 28 |
| — — — — — Landscape with Cattle, Horses and Figures | V | 44 | 36 |
| — — — — — Cows and Goats reposing. | VII | 36 | 30 |
| — — — — — The Return of the Flock | XII | 28 | 17 |
| POURBUS (PIETER), THE YOUNGER. — Portrait of a Gentleman. | VIII | 38 | 30 |
| PREVITALI (ANDREA). — The Madonna with the Infant Christ and St. John. | X | 66 | 54 |
| PYNACKER (ADAM). — The Ferry-Boat | IV | 36 | 29 |

R

| | | | |
|-------------------------------------------------------------------------------|------|-----|----|
| RAEBURN (SIR HENRY). — Portrait of Master Mac- kenzie and his Dog. | II | 104 | 87 |
| — — — — — Portrait of Mrs. O'Beirne | III | 118 | 90 |
| — — — — — Portrait of the Rev. Lucius O'Beirne | III | 118 | 91 |
| — — — — — Portrait of Master Robinson. | IV | 108 | 91 |
| — — — — — Portrait of Mrs. Graham Young and Child. | V | 110 | 91 |
| — — — — — Portrait of Mrs. Cunningham Graham. | V | 111 | 92 |
| — — — — — Portrait of Miss Nancy Graham. | VI | 116 | 96 |
| — — — — — Portrait of John Gibson Lockhart. | VI | 117 | 97 |
| — — — — — Portrait of Mrs. Kennedy Lawrie. | VI | 118 | 98 |
| — — — — — Portrait of Mrs. Scott | VI | 120 | 99 |
| — — — — — Portrait of Neville Wood Esq. when a Child | VII | 106 | 90 |
| — — — — — Portrait of Mrs. White, of Howden | VIII | 109 | 88 |
| — — — — — Portrait of Miss Somerset | VIII | 110 | 89 |
| — — — — — Portrait of a Gentleman | VIII | 112 | 90 |
| — — — — — Portrait of Mr. Macdonald, of Clan Ronald | VIII | 112 | 91 |

| | | Catalogues | Pages | N ^o |
|-------------------------------------------------------------------------------------------------------------|---|------------|-------|----------------|
| RAEBURN (SIR HENRY). — Portrait of Margaret Douglas, of Brighton, afterwards Mrs. Hunter of Burnside. . . . | | | | |
| — | — | IX | 106 | 34 |
| Portrait of Elizabeth Graham, of Fintry, afterwards Mrs. Douglas of Brighton. | | | | |
| — | — | IX | 106 | 35 |
| Portrait of Lady Ramsey. . . . | | | | |
| — | — | IX | 108 | 36 |
| Portrait of a Gentleman. . . . | | | | |
| — | — | IX | 108 | 37 |
| Portrait of James Cruikshank, the Astronomer. | | | | |
| — | — | IX | 110 | 38 |
| Portrait of John Andrew Macdonnel Bonar, Esq., of Kimmingham and Warriston. | | | | |
| — | — | IX | 110 | 39 |
| Portrait of Sir William Napier, Bart. | | | | |
| — | — | X | 110 | 40 |
| Portraits of John Murray and his Brother. | | | | |
| — | — | X | 112 | 91 |
| Portraits of Colonel and Mrs. Ramsay. | | | | |
| — | — | X | 112 | 92 |
| Portrait of Margaret Moncrief, afterwards Mrs. Pattison. . . . | | | | |
| — | — | X | 114 | 95 |
| Portrait of Mrs. James Monteith, née Miss Margaret Thomson of Camphill. | | | | |
| — | — | XI | 114 | 94 |
| Portrait of Mrs. Hart. | | | | |
| — | — | XI | 116 | 95 |
| Portrait of Colonel Robert Macdonald. | | | | |
| — | — | XI | 117 | 96 |
| Portrait of J. Patterson Esq., Civil Engineer, of Leith. | | | | |
| — | — | XI | 118 | 97 |
| Portrait of Lady Holland. . . . | | | | |
| — | — | XII | 134 | 37 |
| Portrait of Mrs. Stewart-Richardson. | | | | |
| — | — | XII | 136 | 38 |
| Portrait of Lady Cathcart. . . . | | | | |
| — | — | XII | 136 | 39 |
| Portrait of James Veitch, Lord Eliock. | | | | |
| — | — | XII | 138 | 90 |
| Portrait of Squire Johnston. . . | | | | |
| — | — | XII | 138 | 91 |
| Portrait of the Reverend John Home. | | | | |
| — | — | XII | 140 | 92 |
| Portrait of Mrs. Craigie Halkett. | | | | |
| — | — | XII | 140 | 93 |
| RAEBURN (SIR HENRY) and WATSON (SIR J. GORDON). — | | | | |
| Portraits of Mrs. Raeburn and her Children. | | | | |
| — | — | II | 102 | 36 |
| RAIBOLINI (FRANCESCO). — See FRANCIA. | | | | |

| | Catalogues | Pages | N ^o |
|--------------------------------------------------------------------------------------|------------|-------|----------------|
| RAMENGHI (BARTOLOMEO). — See BAGNACAVALLLO. . . | | | |
| RAPHAEL (SANZIO). — La Vierge du Duc de Lorraine. . . | I | 84 | 71 |
| — — The Madonna of the Convent of Sant' Antonio at Perugia. . . | III | 94 | 75 |
| — — Portrait of Giuliano de' Medici, Duc de Nemours. | X | 68 | 56 |
| — — Portrait of a young Lady. . . . | XI | 72 | 64 |
| RAVESTEYN (JAN ANTHONISZ VAN). — Portrait of a young Lady. | III | 38 | 28 |
| — — Portrait of Jannetje Willems Hooft, Wife of Abraham Le Gillon . . | VII | 38 | 31 |
| — — Portrait of Abraham Le Gillon . . | VII | 38 | 32 |
| REMBRANDT VAN RYN. — Portrait of an old Man with a ragged Beard | RC | 126 | 109 |
| — — Rembrandt laughing, with a Cap on the back of his Head | RC | 126 | 110 |
| — — Rembrandt's Father in a broad-brimmed Hat. | RC | 128 | 111 |
| — — Rembrandt's Father, gazing fixedly at the Spectator. . . . | RC | 128 | 112 |
| — — St. Paul writing his Epistle to the Thessalonians | RC | 130 | 113 |
| — — St. Paul seated at a Writing-Table and meditating. | RC | 130 | 114 |
| — — The Supper at Emmaüs. | RC | 132 | 115 |
| — — The Raising of Lazarus. | RC | 132 | 116 |
| — — High Priest with a Book. | RC | 134 | 117 |
| — — St. John the Baptist. | RC | 134 | 118 |
| — — A young Girl, standing in an Interior | RC | 136 | 119 |
| — — Rembrandt's Sister at her Toilet (The so called Jewish Bride). | RC | 136 | 120 |
| — — Rembrandt's Sister in a fur-trimmed Cloak | RC | 138 | 121 |
| — — Portrait of the Artist's Sister. | RC | 138 | 122 |
| — — Portrait of a young Woman. | RC | 140 | 123 |
| — — Portrait of a young Man. | RC | 140 | 124 |
| — — Portrait of a young Lady | RC | 142 | 125 |
| — — Portrait of Petronella Buys (afterwards the Wife of Burgomaster Cardon). | RC | 142 | 126 |
| — — Study of an old Man | RC | 144 | 127 |

| | | Catalogues | Pages | No |
|--------------------|--------------------------------|------------|-------|-----|
| REMBRANDT VAN RYN. | Portrait of an old Man . . . | RC | 144 | 124 |
| — | Portrait of Rembrandt's Wife | | | |
| | Saskia. | RC | 146 | 129 |
| — | Portrait of the Painter. . . . | RC | 146 | 131 |
| — | Young Lady at her Toilet. . . | RC | 148 | 131 |
| — | " L'Homme à l'Armure " . . . | RC | 148 | 132 |
| — | The little Gipsy Girl | RC | 150 | 133 |
| — | " Le Connétable de Bourbon " . | RC | 150 | 134 |
| — | Susannah and the Elders. . . | RC | 152 | 135 |
| — | Daniel's Vision | RC | 153 | 136 |
| — | Philemon and Baucis | RC | 154 | 137 |
| — | Old Lady with a Bible . . . | RC | 156 | 138 |
| — | Portrait of Rembrandt's Son | | | |
| | Titus | RC | 157 | 139 |
| — | Portrait of a Man. | RC | 158 | 140 |
| — | Potiphar's Wife accusing Jo- | | | |
| | seph. | RC | 160 | 141 |
| — | Portrait of an old Man . . . | RC | 161 | 142 |
| — | Portrait of a Man. | RC | 162 | 143 |
| — | " Rembrandt's Cook " . . . | RC | 164 | 144 |
| — | The Slaughter House. . . . | RC | 164 | 145 |
| — | Study of an Angel. | RC | 166 | 146 |
| — | Christ on the Cross. | RC | 166 | 147 |
| — | Study of a Head of Christ. . | RC | 168 | 148 |
| — | Head of Christ. | RC | 168 | 149 |
| — | Study of Christ. | RC | 170 | 150 |
| — | Christ and the Samaritan | | | |
| | Woman at the Well. . . . | RC | 170 | 151 |
| — | The Accountant | RC | 172 | 152 |
| — | Portrait of Rembrandt's Bro- | | | |
| | ther | RC | 172 | 153 |
| — | Portrait of a Lady | RC | 174 | 154 |
| — | Portrait of a Man. | RC | 174 | 155 |
| — | The good Samaritan | I | 36 | 30 |
| — | The Artist's Wife. | I | 38 | 31 |
| — | Pilate washing his Hands . . | I | 39 | 32 |
| — | Saskia as a Bride. | I | 41 | 33 |
| — | A young Girl. | II | 34 | 29 |
| — | Portrait of the Artist | II | 36 | 30 |
| — | Portrait of a Boy | II | 36 | 31 |
| — | The Woman taken in Adul- | | | |
| | tery | II | 38 | 32 |
| — | A Pilgrim Praying | III | 40 | 29 |

| | | Catalogues | Pages | N ^o |
|---------------------|-----------------------------------------------------------|------------|-------|----------------|
| REMBRANDT VAN RYN.— | The Standard-Bearer. . . . | III | 42 | 30 |
| — | — | | | |
| | Saint Francis at his Devotions. | III | 43 | 31 |
| — | — | | | |
| | Minerva reading. | III | 44 | 32 |
| — | — | | | |
| | The Evangelist. | IV | 40 | 33 |
| — | — | | | |
| | Portrait of Rembrandt's Mother. | V | 45 | 37 |
| — | — | | | |
| | Portrait of Rembrandt's Father. | V | 46 | 38 |
| — | — | | | |
| | Portrait of Rembrandt's Wife Saskia. | V | 48 | 39 |
| — | — | | | |
| | Study of an old Man | V | 49 | 40 |
| — | — | | | |
| | Portrait of a young Man. . . | V | 50 | 41 |
| — | — | | | |
| | Portrait of an old Man . . . | VI | 36 | 28 |
| — | — | | | |
| | Portrait of an old Lady . . . | VI | 38 | 29 |
| — | — | | | |
| | Head of Christ | VII | 40 | 33 |
| — | — | | | |
| | Bust-Portrait of a young Man (Titus?) | VII | 40 | 34 |
| — | — | | | |
| | A Sibyl | VIII | 40 | 31 |
| — | — | | | |
| | The Wife of the Painter, as Bellona. | VIII | 42 | 32 |
| — | — | | | |
| | The Father of the Artist. . . | VIII | 43 | 33 |
| — | — | | | |
| | Bust of a Jewish Philosopher. . | IX | 36 | 27 |
| — | — | | | |
| | Portrait of the Artist's Sister. . | X | 38 | 29 |
| — | — | | | |
| | Portrait of the Artist | X | 38 | 30 |
| — | — | | | |
| | Rembrandt in a brown Coat. . | XI | 30 | 24 |
| — | — | | | |
| | Portrait of a Man with close-cropped Hair. | XI | 31 | 25 |
| — | — | | | |
| | A Man with a pointed Beard, a wide Cap and a gold Chain . | XI | 32 | 26 |
| — | — | | | |
| | Old Man with a gray Beard, wearing à Turban. | XI | 32 | 27 |
| — | — | | | |
| | Portrait of an elderly Man with a pointed gray Beard. . | XI | 34 | 28 |
| — | — | | | |
| | Portrait of a Man with a Scarf. . | XI | 35 | 29 |
| — | — | | | |
| | A young Girl looking down. . | XI | 36 | 30 |
| — | — | | | |
| | Rembrandt's Mother in a black Hood | XI | 36 | 31 |
| — | — | | | |
| | The Consul Fabius Maximus . | XII | 30 | 18 |
| — | — | | | |
| | Man cutting a Pen | XII | 32 | 19 |
| — | — | | | |
| | The Resurrection of Lazarus. . | XII | 34 | 20 |
| — | — | | | |
| | Woman with an Eastern Head-Dress | XII | 36 | 21 |

| | | Catalogues | Pages | No. |
|--------------------------|------------------------------------|------------|-------|-----|
| REMBRANDT VAN RYN. — | Portrait of a Man holding a | | | |
| | Stick | XII | 33 | 22 |
| — — | The young Samson | XII | 40 | 23 |
| REYNOLDS (Sir JOSHUA). — | Portrait of the Hon. | | | |
| | Mrs. Hennessy | RC | 324 | 246 |
| — — | Portrait of Mrs. Morris | RC | 326 | 247 |
| — — | Portrait of Mrs. Taylor | RC | 326 | 248 |
| — — | Judge Dunning and his | | | |
| | Sister | I | 103 | 93 |
| — — | Lord and Lady Went- | | | |
| | worth | I | 110 | 94 |
| — — | Resignation | I | 110 | 95 |
| — — | Portrait of a young Lady | I | 112 | 96 |
| — — | Portrait of Ketty Fisher | I | 112 | 97 |
| — — | Lord Mulgrave as a | | | |
| | Child | II | 104 | 88 |
| — — | Lady Smith and her Chil- | | | |
| | dren | II | 106 | 89 |
| — — | Portrait of Lady Ans- | | | |
| | truther | II | 107 | 90 |
| — — | Portrait of Lady Camp- | | | |
| | bell | II | 108 | 91 |
| — — | Portrait of a Lady | II | 110 | 92 |
| — — | " Le Chapeau Noir " | II | 110 | 93 |
| — — | Portrait of Francis, tenth | | | |
| | Earl of Huntington | III | 120 | 92 |
| — — | Portrait of the Bishop of | | | |
| | Rochester | III | 120 | 93 |
| — — | Portrait of Lady Louisa | | | |
| | Connelly | III | 122 | 94 |
| — — | The little Flower Girl | IV | 103 | 92 |
| — — | The Virgin, the Infant | | | |
| | Christ and St. John | IV | 110 | 93 |
| — — | Portrait of Mrs. Barnard. | | | |
| | Wife of Dr. Barnard | IV | 110 | 94 |
| — — | Portrait of Mrs. Nesbitt as | | | |
| | " Circe " | IV | 112 | 95 |
| — — | Portrait of Mrs. Barnard. | | | |
| | Portrait of Mrs. Bruden- | IV | 112 | 96 |
| — — | nell, Grandmother of the | | | |
| | late Earl of Cardigan | V | 112 | 93 |
| — — | Portrait of Mrs. Damer | V | 114 | 94 |
| — — | Portrait of Lady Sondes. | V | 114 | 95 |

| | | Catalogues | Pages | N ^o |
|--------------------------|----------------------------------------------------------------------------------------|------------|-------|----------------|
| REYNOLDS (SIR JOSHUA). — | Venus and Cupid. | V | 116 | 96 |
| — | Portrait of a Gentleman. | VII | 106 | 91 |
| — | Portrait of Miss Emily Wynyard. | VII | 108 | 92 |
| — | Portrait of Mrs. Hales. | VII | 108 | 93 |
| — | Portrait of Mary Wharton afterwards Mrs. Garland | VII | 110 | 94 |
| — | Portrait of Sedgwick | VII | 110 | 95 |
| — | Portrait of Frances, Countess of Clermont | VIII | 114 | 92 |
| — | Portrait of General Stringer Lawrence | VIII | 114 | 93 |
| — | Portrait of the Marquis of Granby | IX | 112 | 90 |
| — | Portrait of the Artist. | IX | 112 | 91 |
| — | Portrait of Mrs. Collier, as «Lesbia» or «Celia lamenting her Sparrow» | IX | 114 | 92 |
| — | Portrait of Lady Carysfort | IX | 114 | 93 |
| — | Portrait of Lady M. Somerset as a Child | IX | 116 | 94 |
| — | Portrait of Miss Charlotte Hunter, Daughter of Thomas Orby Hunter. | IX | 116 | 95 |
| — | Portrait of Mrs. Schindlerin | X | 116 | 94 |
| — | Portrait of Miss Montgomerie, first Wife of Robert Laughlen Esq., of Glasgow | X | 116 | 95 |
| — | Portrait of Mr. Barwell and his Son | XII | 142 | 94 |
| RIBERA (JUSEPE DE). — | See SPAGNOLETTO | | | |
| RIGAUD (HYACINTHE). — | Portrait of Madame de Clermont-Tonnerre | II | 83 | 70 |
| — | Portrait of Madame Elisabeth de Gouix, Wife of the Artist | V | 100 | 83 |
| ROBUSTI (JACOPO). — | See TINTORETTO. | | | |
| ROMNEY (GEORGE). — | Young Lady reading. | RC | 328 | 299 |
| — | Portrait of a Boy. | RC | 328 | 300 |
| — | Lady Hamilton | I | 106 | 92 |

| | | Catalogues | Pages | N ^o |
|--------------------|------------------------------------------------------------------------|------------|-------|----------------|
| RONNEY (GEORGE). — | Portrait of Lady Thornhill, Wife of Sir Thomas Thornhill Bart. | II | 112 | 94 |
| — — | Portrait of Mrs. Harriet Greer, née d'Oyly | II | 112 | 95 |
| — — | Portrait of Maria Pelham Car- leton | II | 114 | 96 |
| — — | Portrait of Mrs. Charlotte Ste- phen Williams. | II | 114 | 97 |
| — — | Portrait of Miss Eleanor Gordon | III | 124 | 96 |
| — — | Portrait of a Lady | III | 124 | 97 |
| — — | Portrait of Mrs. Elizabeth Chafyn Grove. | IV | 114 | 97 |
| — — | Portrait of Mrs. Tickell. . . . | IV | 115 | 98 |
| — — | Portrait of Mrs. Farrer. . . . | IV | 116 | 99 |
| — — | Portrait of Lady Carruthers. . | IV | 118 | 100 |
| — — | Portrait of Mrs. Sarah Trimmer | V | 116 | 97 |
| — — | Portrait of Sir F. Cooper. . . | V | 118 | 98 |
| — — | Portrait of Lieut.-Col. John Parker | V | 118 | 99 |
| — — | Portrait of Mrs. Grove | V | 120 | 100 |
| — — | Portrait of Captain Burton . . | VI | 120 | 100 |
| — — | Portrait of Mary Pemberton. . | VII | 112 | 96 |
| — — | Portrait of Mrs. Morton Pitt and her Daughter Sophia Margaret | VII | 112 | 97 |
| — — | Portrait of Melesina Chenevix, Mrs. Trench. | VII | 113 | 98 |
| — — | Portrait of Lady Hamilton as " Contemplation " | VII | 114 | 99 |
| — — | Portrait of Miss Maria Faguiani, afterwards Marchioness of Hertford | VIII | 116 | 94 |
| — — | Portrait of a Boy | VIII | 116 | 95 |
| — — | Portrait of Lady Augusta Mur- ray and her infant Son . . . | VIII | 118 | 96 |
| — — | Portrait of Lady Hamilton . . | VIII | 119 | 97 |
| — — | Little Girl holding Flowers. . | VIII | 120 | 98 |
| — — | Portrait of Lady Milner . . . | IX | 118 | 96 |
| — — | Portrait of Sir Archibald Campbell | IX | 119 | 97 |
| — — | Portrait of a Gentleman . . . | IX | 120 | 98 |
| — — | Portrait of Mrs. Long | IX | 122 | 99 |
| — — | Portrait of Master George Cum- berland | IX | 122 | 100 |
| — — | Portrait of Mrs. Blair | X | 118 | 96 |

| | | Catalogues | Pages | N ^o |
|----------------------|-----------------------------------------------------------------|------------|-------|----------------|
| ROMNEY (GEORGE). | — Cupid and Psyche | X | 119 | 97 |
| — | — Lady Hamilton as Ariadne . . | X | 120 | 98 |
| — | — Portrait of Miss Gore, after- wards Duchess of Inverness . | X | 122 | 99 |
| — | — Portrait of Miss Tighe | XI | 120 | 98 |
| — | — Portrait of William Petrie Esq. | XI | 120 | 99 |
| — | — Portrait of Mrs. Mingay . . . | XII | 144 | 95 |
| — | — Portrait of Mrs. Charnock . . | XII | 144 | 96 |
| — | — The three Gosling Children. . | XII | 146 | 97 |
| — | — Portrait of Colin Dunlop of Carmyle | XII | 147 | 98 |
| — | — Portrait of Mrs. Clark | XII | 148 | 99 |
| — | — Portrait of Richard Brinsley Sheridan | XII | 150 | 100 |
| ROSELLI (COSIMO). | — The Virgin, the Infant Christ, St. Joseph, and St. John. . | V | 86 | 73 |
| RUBENS (PETER PAUL). | — Meleager and Atalanta . . | RC | 176 | 156 |
| — | — Saint Sebastian | RC | 176 | 157 |
| — | — Lot and his Daughters | RC | 178 | 158 |
| — | — Two Cherubs holding a Garland of Fruit | RC | 179 | 159 |
| — | — An Allegorical Subject. | RC | 180 | 160 |
| — | — The Miraculous Cross. | RC | 182 | 161 |
| — | — The Baptism of Constantine . . . | RC | 182 | 162 |
| — | — The Triumph of Religion. | RC | 184 | 163 |
| — | — The Martyrdom of Saint Liévin. . | RC | 184 | 164 |
| — | — A Monk praying. | RC | 186 | 165 |
| — | — Virgin and Child | RC | 186 | 166 |
| — | — Portrait of Frederic Marselaer . . | RC | 188 | 167 |
| — | — Portrait of the Emperor Mathias . | RC | 188 | 168 |
| — | — Heads of two Apostles. | RC | 190 | 169 |
| — | — Head of an old Man | I | 42 | 34 |
| — | — The Holy Family | I | 44 | 35 |
| — | — Christ on the Cross during the Eclipse | I | 45 | 36 |
| — | — Neptune and Cybele | I | 46 | 37 |
| — | — St. Catherine's Mystic Marriage. . | I | 48 | 38 |
| — | — Portrait of the Artist's Brother . . | I | 48 | 39 |
| — | — The Virgin and Child | II | 39 | 33 |
| — | — Arion rescued by the Dolphins . . | II | 40 | 34 |
| — | — St. Michael driving down the De- mons | III | 46 | 33 |
| — | — The Death of Dido | III | 46 | 34 |

| | | Catalogues | Pages | N ^o |
|----------------------------------------------------------------------------------------------------------------|--|------------|-------|----------------|
| RUBENS (PETER PAUL). — Saint James. | | III | 48 | 35 |
| — — Saint Andrew | | III | 48 | 36 |
| — — Venus and Cupid. | | IV | 36 | 30 |
| — — The Marriage of St. Catherine, in the Presence of numerous Saints | | IV | 38 | 31 |
| — — Christ triumphant over Sin, Death, and the Grave. | | IV | 38 | 32 |
| — — Portrait of a Gentleman | | V | 52 | 42 |
| — — Portrait of a Gentleman | | V | 52 | 43 |
| — — Sketch for the Ceiling of the Cha- pel of Whitehall. | | V | 54 | 44 |
| — — St. Peter and St. Paul. | | V | 54 | 45 |
| — — Portrait of Elizabeth Brant, Ruben's first Wife. | | VI | 39 | 30 |
| — — Portrait of the Chevalier Corneille de Lantschot | | VI | 40 | 31 |
| — — The Holy Family | | VI | 42 | 32 |
| — — Time disclosing religious Truth. | | VI | 43 | 33 |
| — — The Triumph of the Christian Religion over Paganism and Ido- latry | | VI | 44 | 34 |
| — — The Assumption of the Virgin. | | VI | 46 | 35 |
| — — Portrait of the Archduke Ferdinand, Cardinal-Infant of Spain, Gover- nor of the Netherlands. | | VII | 42 | 35 |
| — — Bull-Hunt. | | VII | 43 | 36 |
| — — Meleager presenting the Head of the Calydonian Bear to Atalanta. | | VII | 44 | 37 |
| — — Christ delivering the Keys to St. Peter. | | VII | 46 | 38 |
| — — The Conversion of St. Paul. | | VII | 48 | 39 |
| — — Portrait of a young Genoese Gen- tleman | | VIII | 44 | 34 |
| — — Achilles discovered among the Daughters of Lycomedes. | | VIII | 46 | 35 |
| — — The Death of Achilles | | VIII | 46 | 36 |
| — — The Descent from the Cross | | VIII | 48 | 37 |
| — — Portrait of a young Gentleman. | | IX | 37 | 28 |
| — — The Holy Family | | IX | 38 | 29 |
| — — The Child Christ | | X | 39 | 31 |
| — — Portrait of a Rector of the Univer- sity of Louvain | | XI | 38 | 33 |

| | | Catalogues | Pages | N ^{os} |
|-------------------------------------------------------------------------|-----|------------|-------|-----------------|
| RUBENS (P. P.) and SNYDERS (FRANS). — The Adventure of Philopoemen. . . | XI | 38 | 32 | |
| RUISDAEL (JACOB VAN). — A Forest Scene. | RC | 190 | 170 | |
| — — Hilly Landscape. | RC | 192 | 171 | |
| — — A View near the Dunes. . . . | RC | 192 | 172 | |
| — — River in the Forest. | RC | 194 | 173 | |
| — — A View on a River in Holland | RC | 194 | 174 | |
| — — Wooded Landscape | RC | 196 | 175 | |
| — — A River Scene. | RC | 196 | 176 | |
| — — A Cottage and Corn-Field. . . | RC | 198 | 177 | |
| — — A Wood near the Water's Edge. | RC | 198 | 178 | |
| — — The Forest by the River. . . . | RC | 200 | 179 | |
| — — The Vista, or Charcoal-Burners. | RC | 200 | 180 | |
| — — A Forest Scene | RC | 202 | 181 | |
| — — Quay at Amsterdam | RC | 203 | 182 | |
| — — A Winter Scene. | RC | 204 | 183 | |
| — — Bleaching Ground near Harlem. . | RC | 206 | 184 | |
| — — A grand Sea Piece. | RC | 206 | 185 | |
| — — A Waterfall. | RC | 208 | 186 | |
| — — « Le Château fort . . » . . . | RC | 208 | 187 | |
| — — A Waterfall. | RC | 210 | 188 | |
| — — Landscape | RC | 210 | 189 | |
| — — Mountainous Landscape | I | 50 | 40 | |
| — — A Cascade | I | 50 | 41 | |
| — — A Forest Scene with Cascade. . | II | 42 | 35 | |
| — — A woody and mountainous Landscape | II | 42 | 36 | |
| — — A Winter Scene | II | 44 | 37 | |
| — — The Entrance to a Village . . | II | 44 | 38 | |
| — — A Waterfall | II | 46 | 39 | |
| — — The Village on the Hill. . . . | III | 50 | 37 | |
| — — A Fresh Gale | III | 50 | 38 | |
| — — The Ruins | III | 52 | 39 | |
| — — A Rocky River Scene | IV | 41 | 34 | |
| — — Mountainous Landscape . . . | IV | 42 | 35 | |
| — — Forest Scene | IV | 44 | 36 | |
| — — Woody Landscape. | IV | 45 | 37 | |
| — — Woody Landscape. | V | 56 | 46 | |
| — — Landscape | V | 56 | 47 | |
| — — Forest Scene. | V | 58 | 48 | |

| | | Catalogues | Pages | N ^o |
|-------------------------|--------------------------------------------------|------------|-------|----------------|
| RUISDAEL (JACOB VAN). | A Waterfall | VI | 46 | 36 |
| — | Edge of a Wood | VI | 48 | 37 |
| — | " Le Ravin " | VI | 48 | 38 |
| — | View on the Coast of Scheveningen. | VI | 50 | 39 |
| — | Bleaching Grounds | VII | 49 | 40 |
| — | Landscape with Houses. | VII | 50 | 41 |
| — | The Pool in the Wood | VIII | 50 | 38 |
| — | Stag-Hunt | VIII | 50 | 39 |
| — | " Le Marais " | VIII | 52 | 40 |
| — | The Cornfields. | IX | 40 | 30 |
| — | Rustic Landscape. | IX | 41 | 31 |
| — | Woody Landscape | IX | 42 | 32 |
| — | A Waterfall | X | 40 | 32 |
| — | Landscape with Cornfields. | X | 42 | 33 |
| — | Woody Landscape | X | 42 | 34 |
| — | A Landscape. | XI | 40 | 34 |
| — | A Water Fall in a Forest | XI | 40 | 35 |
| — | The Ruins. | XII | 41 | 24 |
| RUYSDAEL (SALOMON VAN). | The Ferry Boat. | RC | 212 | 190 |
| — | The River Meuse. | RC | 212 | 191 |
| — | River Scene | RC | 214 | 192 |
| — | The Ferry Boat. | RC | 214 | 193 |
| — | Landscape with Gentlemen on horse-back | I | 52 | 42 |
| — | A frozen River | II | 46 | 40 |
| — | Landscape with Figures and Animals | III | 54 | 40 |
| — | River Scene with Ferry Boat. | III | 54 | 41 |
| — | Halt at the Village Inn | IV | 46 | 38 |
| — | Landscape and Animals. | V | 58 | 49 |
| — | River Scene | VI | 52 | 40 |
| — | River Scene | VI | 52 | 41 |
| — | A woody River Scene. | VII | 52 | 42 |
| — | River Scene with Ferry Boat. | VII | 52 | 43 |
| — | River Scene with Boats and Ducks. | VIII | 54 | 41 |
| — | The Castle by the River. | VIII | 54 | 42 |
| — | River Scene, with Cows and Boats | X | 44 | 35 |
| — | A River Scene, with Boats. | X | 44 | 36 |
| — | River Scene | XI | 42 | 36 |
| — | Banks of the Meuse. | XII | 42 | 25 |

S

| | | | |
|--------------------------------------------------------------------------------------------------------------|-----|-----|-----|
| SAUVAGE (M.). — Autumn. | I | 92 | 79 |
| SHEE (SIR MARTIN A.). — Portrait of Mrs. Norton. . | III | 122 | 95 |
| SICOLANTE (GIROLAMO) DA SERMONETA. — Portrait of Francis II (Colonna), Son of Stephen Colonna. | IX | 72 | 57 |
| SLINGELANDT (PIETER VAN). — A Kitchen Interior . . | XI | 44 | 38 |
| — — — Family Portrait. | XI | 44 | 39 |
| SNYDERS (FRANS). — Stag-Hunt | I | 56 | 46 |
| — — — The Stag-Hunt | II | 48 | 41 |
| — — — The Bear Fight. | IV | 48 | 39 |
| — — — Still Life. | XI | 42 | 37 |
| SNYDERS (F.) and RUBENS (P. P.). — The Adven- ture of Philopoemen. | XI | 38 | 32 |
| SOLARIO (ANDREA DA). — The Virgin with the Infant Christ and two Angels. | VI | 82 | 68 |
| — — — Virgin and Child, with Do- nors. | X | 70 | 58 |
| SPAGNOLETTI (JUSEPE DE RIBERA, called). — Virgin and Child | III | 100 | 76 |
| STARK (JAMES). — Woody Landscape | VII | 116 | 100 |
| STEEN (JAN). — Moses striking the Rock. | RC | 216 | 194 |
| — — — Samson and Delilah. | RC | 216 | 195 |
| — — — The Siesta. | RC | 218 | 196 |
| — — — The Bed Chamber | RC | 218 | 197 |
| — — — A Candle Light Scene | I | 52 | 43 |
| — — — St. Nicolas Day | I | 54 | 44 |
| — — — The Skittle Ground. | I | 54 | 45 |
| — — — The Guitar Lesson | III | 56 | 42 |
| — — — The Artist's Family. | III | 56 | 43 |
| — — — The Drained Cask. | III | 58 | 44 |
| — — — « La Mauvaise Ménagère » | III | 58 | 45 |
| — — — Interior of a Village Inn. | IV | 48 | 40 |
| — — — Blowing hot and cold. | V | 60 | 50 |
| — — — Boors quarrelling at an Inn. | V | 60 | 51 |
| — — — A merry musical Party. | V | 62 | 52 |
| — — — The Family of the Artist. | V | 62 | 53 |
| — — — Ahasuerus and Esther | V | 64 | 54 |
| — — — Grace before Meat | VI | 54 | 42 |
| — — — Twelfth-Night | VII | 54 | 44 |
| — — — A Village Festival | IX | 44 | 33 |

| | Catalogues | Pages | No. |
|------------------------------------------------------------------------------|------------|-------|-----|
| STEEN (JAN). — The Egg Feast. | IX | 44 | 34 |
| — — Interior with Figures | IX | 46 | 35 |
| — — The Love-sick Lady | IX | 46 | 36 |
| — — The Peasant and Satyr | X | 46 | 37 |
| — — The Marriage in Cana. | X | 46 | 38 |
| — — Backgammon Players. | XI | 46 | 40 |
| — — Interior of a Tavern. (Jan Steen and his Master Craesbeeck) | XI | 46 | 41 |
| — — A Lady at the Harpsichord. | XI | 48 | 42 |
| — — Anthony and Cleopatra | XII | 44 | 26 |
| STREETES (W.). — Portrait of Henry VIII | VIII | 123 | 100 |

T

| | | | |
|-----------------------------------------------------------|-----|-----|-----|
| TENIERS (DAVID), THE YOUNGER. — A Flemish Feast . | RC | 220 | 193 |
| — — — A Kermess. | RC | 220 | 199 |
| — — — Landscape. | RC | 222 | 200 |
| — — — The Archers | RC | 222 | 201 |
| — — — Tavern Scene | RC | 224 | 202 |
| — — — Rustic Scene. | RC | 224 | 203 |
| — — — The Guard Room. | RC | 226 | 204 |
| — — — Christ crowned with Thorns. | RC | 226 | 205 |
| — — — Rustic Interior | RC | 228 | 206 |
| — — — A Flemish Landscape | RC | 228 | 207 |
| — — — Landscape with Figures. | RC | 230 | 208 |
| — — — Landscape, with a Woman milking a Cow | RC | 230 | 209 |
| — — — The Alchemist | I | 58 | 47 |
| — — — Interior of a Cabaret. | I | 58 | 48 |
| — — — The Skittle-ground | I | 60 | 49 |
| — — — Interior of a Farm-House | II | 48 | 42 |
| — — — Interior of a Guard Room. | II | 50 | 43 |
| — — — Temptation of St. Anthony. | II | 52 | 44 |
| — — — « La Rentrée de la Pêche » | II | 52 | 45 |
| — — — Interior with Peasants play- ing Cards | III | 60 | 46 |
| — — — Temptation of St. Anthony. | III | 60 | 47 |
| — — — Interior of a Kitchen | IV | 50 | 41 |
| — — — The Interior of a Chemist's Laboratory. | IV | 50 | 42 |
| — — — Interior of a Village Inn. | IV | 52 | 43 |

| | | | Catalogues | Pages | N ^{os} |
|-----------------------------------------|--------------------------------------------------------------------------------------------|--|------------|-------|-----------------|
| TENIERS (DAVID), THE YOUNGER. — | The Breakfast. . . | | V | 66 | 55 |
| — — — | Landscape with Cattle and Figures | | V | 66 | 56 |
| — — — | Landscape with Shepherds and Animals | | VI | 54 | 43 |
| — — — | The Interior of a Guard Room | | VII | 54 | 45 |
| — — — | A Village Scene | | VII | 56 | 46 |
| — — — | Interior of a Butcher's Shop. | | VII | 56 | 47 |
| — — — | The Prodigal Son | | VIII | 56 | 43 |
| — — — | « Le Joueur de Cornemuse ». | | VIII | 56 | 44 |
| — — — | Landscape with Figures and a Cow. | | VIII | 58 | 45 |
| — — — | Landscape with Figures. | | VIII | 58 | 46 |
| — — — | Interior of a Guard Room. | | IX | 50 | 40 |
| — — — | The Card-Players. | | X | 48 | 39 |
| — — — | « Le Vieillard » | | X | 48 | 40 |
| — — — | Boors playing with Dice. | | XI | 48 | 43 |
| — — — | Kermesse | | XII | 46 | 27 |
| TENIERS (D.) and DE HEEM (JAN-DAVID). — | The In- terior of a Kitchen. | | I | 60 | 50 |
| TENIERS (D.) and KESSEL (JAN VAN). — | Anthony Mon- cada elected by the States-Gen- eral Commander-in-Chief. | | IX | 48 | 37 |
| — — — | and KESSEL (JAN VAN). — Anthony Moncada repulses Cabrera. | | IX | 48 | 38 |
| — — — | and KESSEL (JAN VAN). — Anthony Moncada supreme Arbitrator of Peace and War. | | IX | 50 | 39 |
| TERBOCH (GERARD). — | The Music Lesson | | RC | 232 | 210 |
| — — — | The Glass of Lemonade. | | RC | 232 | 211 |
| — — — | A Lady at her Toilet | | RC | 234 | 212 |
| — — — | The Toilet | | RC | 234 | 213 |
| — — — | The Despatch. | | RC | 236 | 214 |
| — — — | The Messenger. | | RC | 236 | 215 |
| — — — | The Seamstress. | | RC | 238 | 216 |
| — — — | « Lecture interrompue ». | | RC | 238 | 217 |
| — — — | The Burgomaster. | | RC | 240 | 218 |
| — — — | The Concert | | RC | 240 | 219 |
| — — — | Portrait of a Gentleman. | | RC | 242 | 220 |
| — — — | Portrait of van Goyen. | | RC | 242 | 221 |
| — — — | The Lovers. | | II | 54 | 46 |
| — — — | Drinking the King's Health | | II | 54 | 47 |

| | | Catalogues | Pages | N ^o |
|------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------|------------|-------|----------------|
| TERBOCH (GIERARD). — | Portrait of a Lady | IV | 52 | 44 |
| — | A Lady washing her Hands | V | 63 | 57 |
| — | Portrait of a Lady. | VI | 56 | 44 |
| — | Portrait of a Dutch Lady | VII | 58 | 43 |
| — | Portrait of a Dutch Gentleman. | VII | 58 | 49 |
| — | Interior of a Cabaret | VII | 60 | 50 |
| — | Portrait of a Burgomaster. | VIII | 60 | 47 |
| — | Portrait of an elderly Lady | IX | 52 | 41 |
| — | A Lady and Child. | XI | 50 | 44 |
| THEOTOKOPOULI (DOMENICO). — See GRECO (EL.) | | | | |
| TIEPOLO (GIOVANNI BATTISTA). — | The Procession to Calvary | RC | 282 | 256 |
| — | The Crucifixion on Mount Calvary. | RC | 282 | 257 |
| — | The last Supper | RC | 284 | 258 |
| — | The Virgin and Child with Angels. | RC | 284 | 259 |
| — | The Martyrdom of St. Agatha. | IV | 68 | 58 |
| — | The Woman taken in Adultery | VIII | 86 | 64 |
| — | Christ healing the Sick | VIII | 86 | 65 |
| — | Jesus healing the blind Man. | XI | 84 | 71 |
| — | The Baptism of Christ. | XI | 84 | 72 |
| — | The Triumph of Amphitrite. | XII | 82 | 54 |
| — | Juno and Selene. | XII | 84 | 55 |
| — | Bacchus and Ariadne. | XII | 86 | 56 |
| — | Rinaldo and Armida I | XII | 88 | 57 |
| — | Rinaldo and Armida II. | XII | 90 | 58 |
| — | Rinaldo and Armida III | XII | 92 | 59 |
| — | Rinaldo and Armida IV. | XII | 94 | 60 |
| — | The Trojan Horse. | XII | 96 | 61 |
| — | The Madonna of Mount Carmel. | XII | 98 | 62 |
| — | Alexander and Campaspe in the Studio of Apelles | XII | 100 | 63 |
| — | Aurora (A Fresco) | XII | 100 | 64 |
| TINTORETTO (JACOPO ROBUSTI, called). — An Admiral of the Contarini Family. | | | | |
| — | Portrait of a Venetian Nobleman. | I | 82 | 69 |
| — | The Annunciation | IV | 70 | 59 |
| — | Portrait of a Sculptor | IV | 70 | 60 |
| — | Portrait of the Doge Hier. Prioli. | VII | 74 | 61 |
| — | Portrait of Melchior Michael, Procurator of St. Mark, Admiral of the Venetian Fleet. | X | 70 | 57 |
| — | Ecce Homo | XII | 76 | 51 |
| — | Portrait of a Man | XII | 78 | 52 |

| | | Catalogues | Pages | N ^{os} |
|------------------------------------------------------|-------------------------------------|------------|-------|-----------------|
| TITIAN (TIZIANO VECELLIO, called). — Diana surprised | | | | |
| — | by Actaeon | I | 82 | 70 |
| — | — Danaë. | II | 68 | 58 |
| — | — Portrait of Antonio Grimani. . . | VII | 76 | 63 |
| — | — The Holy Family | VII | 76 | 64 |
| — | — Portrait of a Venetian Noble. . | XI | 86 | 73 |
| — | — The Virgin, the Infant Jesus, and | | | |
| | the Magdalen. | XII | 102 | 65 |
| TocQUÉ (LOUIS). — Portrait of a young Lady. . . . | | VII | 86 | 73 |
| TOL (DOMINIK VAN). — The Doctor | | VIII | 60 | 48 |
| TOURNIÈRES (ROBERT). — Portrait of Mademoiselle | | | | |
| | Desmatins | VI | 96 | 78 |
| — | — Portrait of a young Lady. . . . | VIII | 94 | 76 |
| — | — Portrait of a French No- | | | |
| | bleman. | X | 90 | 74 |
| TRINQUESSE (J.). — A Love Scene. | | I | 94 | 80 |
| TURNER (JOSEPH-M.-W.). — Ancient Italy | | I | 114 | 98 |
| — | — The Lake of Thun. | II | 116 | 98 |
| — | — Off Dover. | II | 116 | 99 |
| — | — The Deluge | III | 126 | 98 |
| — | — Queen Mab's Grotto | III | 126 | 99 |
| — | — Rockets and Blue Lights (Clo- | | | |
| | se at Hand) to warn Steam- | | | |
| | boats off Shoal Water. . . | III | 128 | 100 |
| — | — Glaucus and Scylla | VIII | 122 | 99 |
| — | — The Burning of the Houses | | | |
| | of Parliament, October 16. | | | |
| | 1834. | XI | 122 | 100 |

U

| | | | |
|----------------------------------------------------|---|----|----|
| UTRECHT (ADRIAEN VAN). — Interior of a Larder. . . | V | 68 | 58 |
|----------------------------------------------------|---|----|----|

V

| | | | |
|------------------------------------------------|----|----|----|
| VALCKERT (WARNARD VAN). — Portrait of a Burgo- | | | |
| master | IX | 52 | 42 |
| VANUCCI (PIETRO). — See PERUGINO | | | |
| VECELLIO (TIZIANO). — See TITIAN | | | |

| | | Catalogues | Pages | N ^o |
|---------------------------------------------------|---------------------------------------------------|------------|-------|----------------|
| VELAZQUEZ (DON DIEGO DE SILVA Y). — Philip IV, | | | | |
| | King of Spain. | II | 70 | 59 |
| | Portrait of Philip IV of Spain | IV | 72 | 62 |
| | Still Life | VII | 74 | 62 |
| | Philippe IV, King of Spain. | XI | 87 | 74 |
| | Still Life | XII | 102 | 66 |
| | Philip IV's Stag-Hunt . . . | XII | 104 | 67 |
| VELDE (ADRIAEN VAN DE). — Landscape with Animals | | RC | 248 | 226 |
| | Landscape with Animals. | I | 62 | 51 |
| | The Gun-shot | I | 62 | 52 |
| | Maternal Occupation . . | III | 62 | 48 |
| | « Le Manège ». | V | 70 | 59 |
| | Sheep in a Landscape. . | VI | 58 | 46 |
| | « Le Passage du Gué ». . | VII | 60 | 51 |
| | Figures and Animals in a Landscape. | IX | 54 | 43 |
| VELDE (WILLEM VAN DE). — A Calm with a Fleet at | | | | |
| | Anchor. | RC | 244 | 222 |
| | Dutch Fleet in a Calm. | RC | 244 | 223 |
| | A Fleet preparing to sail during calm Weather. | II | 56 | 48 |
| | A Calm. | II | 56 | 49 |
| | The Coast of Scheve- ningen | II | 58 | 50 |
| | Calm Sea. | III | 62 | 49 |
| | Sea View, during calm Weather | IV | 54 | 45 |
| | Vessels in a Calm. . . | V | 70 | 60 |
| | A Calm. | V | 72 | 61 |
| | A Storm at Sea | V | 72 | 62 |
| | Sea Shore. | VI | 58 | 47 |
| | A large Sea Piece . . . | VII | 62 | 52 |
| | Sea View off the Dutch Coast. | IX | 54 | 44 |
| | A View on the Dutch Coast, during a Calm. | X | 50 | 41 |
| | A Sea View, during a Calm. | X | 50 | 42 |
| VENETIAN SCHOOL. — Portrait of a young Man . . . | | IV | 72 | 61 |
| | Portrait of a Venetian Lady. . | IX | 72 | 58 |
| VENETO (BARTOLOMEO). — Portrait of a Geometrician | | X | 56 | 45 |
| | Portrait of a Man | XII | 105 | 68 |
| | Portrait of a Man | XII | 106 | 69 |

| | Catalogues | Pages | N ^o |
|-------------------------------------------------------------------------------------------------------------------|------------|-------|----------------|
| VERONESE (PAOLO CALIARI, called). — The Punishment of Actaeon. | VI | 70 | 56 |
| Portrait of Count Joseph da Porta of Vicenza with his Son | XII | 54 | 33 |
| — — — The Virgin and Child with SS. Catherine of Alexandria and Lucy. | XII | 56 | 34 |
| — — — The City of Venice ado- ring the Virgin and Child. | XII | 56 | 35 |
| VERSPRONCK (JOHANNES CORNELISZ). — Portrait of a Gentleman. | V | 74 | 63 |
| — — — Portrait of a young Lady. | VI | 60 | 48 |
| Portrait of a Gentleman. | VI | 60 | 49 |
| VESTIER (ANTOINE). — Portrait of Madame Adelaïde Scot, Baronne de Clitourp. | IV | 84 | 73 |
| — — — Portrait of the Princesse Louise de Polignac. | VI | 96 | 79 |
| — — — Portrait of a young Lady. | VII | 83 | 74 |
| VIGÉE-LEBRUN (M ^{me} MARIE-LOUISE-ÉLIZABETH). — Por- trait of Madame Elizabeth de France | II | 76 | 64 |
| — — — Portrait of Madame Vestris. | IV | 86 | 74 |
| — — — Portrait of the Artist | VII | 88 | 75 |
| — — — Portrait of the Artist | VIII | 94 | 77 |
| — — — Portrait of Mrs. Chinnery. | IX | 90 | 72 |
| — — — Portrait of a Lady | X | 90 | 75 |
| — — — Portrait of the Artist | XI | 106 | 87 |
| — — — Portrait of the Artist's Daughter. | XII | 114 | 75 |
| VOS (CORNELIUS DE). — Portrait of a Lady and her three Children. | RC | 246 | 224 |
| Portrait of a Bourbon Princess. | RC | 246 | 225 |
| — — — Portraits of a Lady and a Gentleman. | VIII | 62 | 49 |
| Portrait of a Lady | XI | 50 | 45 |
| — — — Portrait of a Lady with her Child. | XII | 48 | 23 |

W

| | | | |
|-------------------------------------------------|----|-----|-----|
| WATTEAU (ANTOINE). — The Guitar Player. | RC | 304 | 273 |
|-------------------------------------------------|----|-----|-----|

| | Catalogues | Pages | No |
|--------------------------------------------------------------------------------------------------------|------------|-------|-----|
| WATTEAU (ANTOINE). — Children at Play. | I | 94 | 31 |
| — — — « Le Bal Champêtre » | I | 96 | 32 |
| — — — Ceres (Summer) | II | 84 | 71 |
| — — — « Fête Champêtre » | II | 86 | 72 |
| — — — « La Conversation » | III | 108 | 85 |
| — — — Portrait of a young Lady | IV | 86 | 75 |
| — — — « L'Île de Cythère » | V | 102 | 84 |
| — — — Portrait of Mademoiselle Haranger, Sister of the Abbé Haranger | VI | 93 | 80 |
| — — — Portrait of the Abbé Haranger, Friend and Executor of the Artist. | VI | 93 | 81 |
| — — — « La Troupe Italienne » | IX | 92 | 73 |
| — — — « La Récréation Champêtre » . . | IX | 92 | 74 |
| — — — « La Promenade » | X | 92 | 76 |
| — — — « La Lorgneuse » | X | 92 | 77 |
| WEENIX (JAN-BAPTIST). — Goose attacked by a Dog. | V | 74 | 64 |
| — — — The hard Bargain. | VI | 56 | 45 |
| WEYDEN (ROGIER VAN DER). — Virgin and Child. | III | 73 | 63 |
| — — — The Descent from the Cross (Triptych) | X | 52 | 43 |
| WHEATLEY (FRANCIS). — A Visit to the Farm. | I | 116 | 99 |
| WILKIE (SIR DAVID). — Highland Warrior returning from the Battle | I | 116 | 100 |
| — — — The Preaching of John Knox before the Lords of the Congregation. 10 th June 1559. . . | II | 113 | 100 |
| — — — The Sportsman's Repose | X | 122 | 100 |
| WITTE (EMANUEL DE). — Interior of a Protestant Temple. | II | 62 | 53 |
| WOUWERMAN (PHILIPS). — « Départ pour la Chasse » | RC | 243 | 227 |
| — — — « Les Quartiers des Vivandiers » | RC | 250 | 228 |
| — — — Grooms watering Horses. | RC | 250 | 229 |
| — — — « Les Bords du Rhin » | RC | 252 | 230 |
| — — — « La Fontaine des Chasseurs » | RC | 252 | 231 |
| — — — Departure for the Chase | RC | 254 | 232 |
| — — — The Farrier's Shop | I | 64 | 53 |
| — — — A Battle. | I | 64 | 54 |
| — — — An Engagement of Cavalry. | II | 59 | 51 |
| — — — Sacking of a Village. | II | 60 | 52 |
| — — — « La Partie de Chasse » | III | 64 | 50 |
| — — — Cavaliers at a Sutler's Booth | III | 64 | 51 |

| | | Catalogues | Pages | N ^o |
|------------------------|------------------------------------------------------|------------|-------|----------------|
| WOUWERMAN (PHILIPS). — | « Le Manège » | III | 66 | 52 |
| — | — A Hawking Party | III | 66 | 53 |
| — | — Travellers halting at a country Inn. | III | 68 | 54 |
| — | — « La Baraque des Pêcheurs » | III | 68 | 55 |
| — | — Departure for the Chase | IV | 54 | 46 |
| — | — « Le Défilé de Cavalerie » | IV | 56 | 47 |
| — | — « La Buvette des Dames » | IV | 56 | 48 |
| — | — Landscape with Figures and Animals | IV | 58 | 49 |
| — | — Camp Scene. | V | 76 | 65 |
| — | — View of the Dunes in Holland. | VI | 62 | 50 |
| — | — « L'Écurie flamande » | VI | 62 | 51 |
| — | — A Winter Scene. | VIII | 62 | 50 |
| — | — « Le Trompette » | X | 54 | 44 |
| — | — Horsemen before a Canteen Tent. | XI | 52 | 46 |
| — | — Tilting at the Ring. | XI | 52 | 47 |
| — | — Fishermen on a Beach | XI | 54 | 48 |
| WYNANTS (JAN). — | A Sportsman shooting at Game. | RC | 254 | 233 |
| — | — A Landscape | RC | 256 | 234 |
| — | — « Chasse au Faucon » | RC | 256 | 235 |
| — | — The Artist drawing from Nature. | RC | 258 | 236 |
| — | — The rising Road. | RC | 258 | 237 |
| — | — Landscape | I | 66 | 55 |
| — | — Landscape with Figures and Animals | II | 62 | 54 |
| — | — Landscape. | V | 76 | 66 |
| — | — « L'Arbre Dépouillé » (The leafless Tree). | XI | 54 | 49 |

Z

| | | | | |
|----------------------------|------------------------------|-----|-----|----|
| ZURBARAN (FRANCISCO DE). — | The Magdalen | III | 100 | 77 |
| — | — Portrait of a Man. | XI | 88 | 75 |

IMPORTANT PUBLICATION

THE COMPLETE WORK
OF
REMBRANDT

IN 8 VOLUMES

BY

WILHELM BODE

GENERAL DIRECTOR OF THE PRUSSIAN MUSEUMS

Gold Medal, Universal Exhibition, Paris, 1900

The richest and most exhaustive book ever published on any painter.

IT CONTAINS

- 1^o *The Biography of the Master, a Study of his artistic Development and an Appreciation of his Art.*
- 2^o *The Description and History of all his Pictures in public and private Galleries.*
- 3^o 595 *Heliogravures specially executed from all his original Pictures.*
- 4^o 431 *Original Documents compiled and annotated by C. Hofstede de Groot.*

The number of Copies are : Edition de Luxe on Japan Paper, in English 75 copies, in French 15, and in German 10.

Copies on Holland Paper, in English 500, in French 200, and in German 150.

PRICE

For the Edition de Luxe on Japan Paper (limited to 75 English Copies): 80 Guineas; for the United States 520 Dollars including Duty.

For the Edition on Holland Paper : 50 Guineas; for the United States 320 Dollars including Duty.

In the course of this year, a supplementary volume will be published, containing the pictures by Rembrandt which have come to light since the issue of the eighth volume of Bode's *Rembrandt*.

CH. SEDELMAYER

PUBLISHER

6, RUE DE LA ROCHEFOUCAULD, PARIS

Principal Publications

OF

CH. SEDELMAYER, PUBLISHER, PARIS

THE SYNDICS OF THE DRAPERS CORPORATION. — Etching by Charles Kœpping after Rembrandt.

Size: 23 1/4 in. by 31 1/4 in. — Plate destroyed.

125 proofs have been issued at Fr. **1.300**

PORTRAIT OF AN OLD MAN. — Etching by Ch. Kœpping after Rembrandt.

Size: 32 in. by 21 in. — Plate destroyed.

125 artist's proofs on Japan paper at Fr. **800**

THE ARCHERS OF ST. GEORGE. — Etching by Ch. Kœpping after Frans Hals.

Size: 23 in. by 34 in. — Plate destroyed.

125 artist's proofs on Japan paper at. Fr. **600**

BEATRICE OF CUSANCE, DUCHESS OF LORRAINE. — Etching by F. Laguillermie after Anthony Van Dyck.

Size: 27 1/2 in. by 21 in. — Plate destroyed.

125 artist's proofs on parchment at Fr. **800**

CHRIST BEFORE PILATE. — Engraved by Ch. Waltner after Munkacsy.

Size: 21 in. by 31 1/4 in.

Prints Fr. **75**

CHRIST ON CALVARY. — Engraved by Ch. Kœpping after Munkacsy.

Size: 21 in. by 32 1/4 in.

Prints Fr. **75**

Companion to the etching *Christ before Pilate*.

MILTON VISITING GALILEO AT ARCETRI NEAR FLORENCE, 1640. — Engraved by A. Mathey after Tito Lessi.

Size: 13 6/8 in. by 17 3/8 in.

200 Remark proofs at Fr. **150**

Lettered proofs on India paper Fr. **25**

SPRING. — Etching by E. M. Geyger after the picture by Sandro Botticelli.

Size of the etching: 19 1/2 in. by 30 in.

100 Remark proofs at Fr. **625**

Lettered proofs on India paper. Fr. **75**

GIOVANNA TORNABUONI. — Engraved by A. Mathey-Doret, after Domenico Ghirlandajo.

Size 20 1/2 in. by 13 in. — Plate destroyed.

300 Remark proofs, signed by the engraver Fr. **130**

PORTRAIT OF MRS. BLAIR. — Engraved by Ch. Waltner after G. Romney.

Size: 25 1/2 in. by 19 1/2 in.

275 artist's proofs, signed by the engraver Fr. **320**

PORTRAIT OF A YOUNG LADY OF QUALITY. — Engraved by F. Laguillermie after A. Van Dyck.

Size: 23 in. by 18 1/2 in.

275 artist's proofs, signed by the engraver Fr. **320**





GETTY RESEARCH INSTITUTE



3 3125 01499 7924

